MUSIC, UNIVERSITY OF TORONTO
3 1761 11148361 6

Digitized by the Internet Archive
in 2022 with funding from
University of Toronto

https://archive.org/details/ruthwordsselecte00tolh

H. 1066.

RUTH,

THE WORDS SELECTED CHIEFLY FROM

THE HOLY SCRIPTURES.

THE MUSIC COMPOSED BY

GEORGE TOLHURST.

LONDON:
PUBLISHED BY GEORGE TOLHURST, 60, KINGSLAND ROAD, SHOREDITCH.

(PRICE ONE GUINEA AND A HALF.)

P.S. 961
H. 1066
Cms. 1 2 3 4 5
Ins. BRITISH 1 MUSEUM 2

To the Queen,

a humble tribute of devotion.

LIST OF SUBSCRIBERS.

LADY HOLMESDALE	Linton Place.
LADY WALLACE	1, Duncombe Street, York.
CHARLES WYKEHAM MARTIN, Esq, M.P.	Leeds Castle, Kent.
ANGUS, Mr. Silvanus	Melbourne, Victoria
BARROW, Frrncis, Esq.	3, Phillimore Gardens, Kensington
BATH, John, Esq.	40, King William Street, London Bridge (3 copies)
BARTLETT, Mr. S. J.	Week Street, Maidstone
BELCHER, W. T., Esq., Mus. Bac.	3, Hampstead Road, Birmingham
CARTER, John, Esq.	58, Kingsland Road, London (6 copies)
CHAMBERS, Mr. J. S.	Melbourne
CLIFT, J., Esq.	Dorking
COMPTON, C. H., Esq.	Professor of Music, Melbourne
DAY, Mr. J.	High Street, Maidstone
DENNETT, J. T., Esq.	Cranbrook (2 copies)
DREDGE, T., Esq.	Melbourne
DUDDING, Mrs. Jaspar	Ventnor, Isle of Wight
DOBELL, F., Esq.	Maidstone
EXON, E., Esq.	Superintendant, Orphan Asylum, Melbourne
ELSASSER, C. Esq.	Professor of Music, Melbourne
"F."	Tenbury
FIREBRACE, Mr. W. P.	Melbourne
FOWLE, T. Lloyd, Esq., Mus. Doc.	Bognor, Sussex
GAZE, Mr. W.	Melbourne
GOLDSCHMIDT, O., Esq.	81, Cadogan Place, London
GRANT, T., Esq.	Shirley House, Maidstone
HATCH, J. T., Esq.	The Grove, Lenham (6 copies)
HOAR, E., Esq.	Maidstone
HOOK, C. T., Esq.	Snodland
JOSLEN, A., Esq.	Maidstone
KAYE, Mr. Samuel	Music Seller, Melbourne
"L. S."	Manchester Street, London
MASTERS, W., Esq.	Maidstone
OAKELEY, H. S., Esq.	Professor of Music in the University of Edinburgh
OSBORNE, Mrs. J.	Marden
PATTINSON, Jesse T., Esq.	Newcastle-on-Tyne
PAXTON, Mr. W.	Oxford Street, London
PINE, F., Esq.	Maidstone
SARGOOD, F. J., Esq.	Moorgate Street Buildings, London
SARGOOD, F. T., Esq	Melbourne
SCOTT, Mr. David	Melbourne
STANGER, P. J, Esq.	St. Mary Cray (2 copies)
STOCKLEY, W. C., Esq	Conductor of the Festival Choral Society, Birmingham
STOKES, J., Esq	Prahran, Victoria
TAYLOR, W., Esq.	Maidstone
THORPE, Mr. R. S.	Melbourne
TOLHUURST, Mr. J. K.	Melbourne
TOLHURST, Mr. W. H.	Prahran
TURNER, J., Esq.	Professor of Music, 3, Newmarket Terrace, Cambridge Heath, London
WILSON, E., Esq.	Hayes, Bromley
WOOLLETT, Mr. J.	Maidstone

RUTH.

The return to Beth-lehem, of Naomi and Ruth, after the famine in the land had given place to abundance, forms the subject of the first part;—the meeting of Boaz with Ruth in the harvest-field, the second part of this Oratorio. It was first performed in the Town Hall, Prahran, near Melbourne, Victoria, Jan. 21st, 1864.

Part First.

No. 1.—OVERTURE.

No. 2.—CHORUS.

Now it came to pass in the days when the judges ruled, there was a famine in the land. And a certain man of Beth-lehem-judah went to sojourn in the country of Moab, he, and his wife, and his two sons.

And the name of the man was Elimelech, and the name of his wife Naomi, and the name of his two sons Mahlon and Chilion, Ephrathites of Beth-lehem-judah. And they came into the country of Moab, and continued there.

And Elimalech Naomi's husband, died; and she was left, and her two sons.

And they took them wives of the women of Moab; the name of the one was Orpah, and the name of the other Ruth: and they dwelled there about ten years.

And Mahlon and Chilion died also both of them; and the woman was left of her two sons and her husband.

No. 3.—RECITATIVE.

Then she arose with her daughters in law that she might return from the country of Moab:—

No. 4.—AIR.

For she had heard in the country of Moab how that the Lord had visited his people in giving them bread.

No. 5.—CHORUS.

And they went on the way to return into Judah.

No. 6.—RECITATIVE.

And Naomi said unto her two daughters in law,—

No. 7.—AIR.

Go, return each to her mother's house: the Lord deal kindly with you, as ye have dealt with the dead and with me.

The Lord grant you that ye may find rest, each in the house of her husband.

No. 8.—CHORUS.

Then she kissed them; and they lifted up their voice, and wept.

No. 9.—DUETT.

Surely we will return with thee unto thy people.

No. 10.—RECITATIVE.

Turn again, my daughters, go your way.

No. 11.—CHORUS.

And they lifted up their voice and wept again:—

No. 12.—RECITATIVE.

And Orpah kissed her mother in law; but Ruth clave unto her.

No. 13.—RECITATIVE.

Behold, thy sister in law is gone back unto her people, and unto her gods: return thou after thy sister in law.

No. 14.—TRIO.

And Orpah left Naomi, but Ruth clave unto her.

No. 15.—AIR.

Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God:

Where thou diest, will I die, and there will I be buried:—

No 16.—RECITATIVE.

The Lord do so to me, and more also, if ought but death part me and thee.

No. 17.—CHORUS.

When she saw that she was stedfastly minded to go with her, then she left speaking unto her.

No. 18.—AIR.

So they two went until they came to Beth-lehem. And it came to pass, when they were come to Beth-lehem, that all the city was moved about them, and they said, Is this Naomi?

No. 19.—CHORUS.

And all the city was moved about them.

No. 20.—RECITATIVE.

And she said unto them, Call me not Naomi, call me Mara: for the Almighty hath dealt very bitterly with me.

No. 21.—AIR.

I went out full, and the Lord hath brought me home again empty: why then call ye me Naomi, seeing the Lord hath testified against me, and the Almighty hath afflicted me?

No. 22.—RECITATIVE.

So Naomi returned, and Ruth the Moabitess, her daughter in law with her, which returned out of the country of Moab: and they came to Beth-lehem in the beginning of barley-harvest.

No. 23.—CHORUS.

Lowly and solemn be
Thy children's cry to Thee,
Father divine;
A hymn of suppliant breath,
Owning that life and death
Alike are Thine.

No. 24.—CHORUS.

The Lord gave, and the Lord hath taken away,—

No. 25.—CHORUS.

Blessed be the name of the Lord. AMEN.

Part Second.

No. 26.—CHORUS.

And Naomi had a kinsman of her husband's, a mighty man of wealth, of the family of Elimelech; and his name was Boaz.

No. 27.—RECITATIVE.

And Ruth the Moabitess said unto Naomi,—

No. 28.—AIR.

Let me now go to the field, and glean ears of corn after him in whose sight I shall find grace.

No. 29.—RECITATIVE.

And she said unto her, Go, my daughter.

No. 30.—CHORUS.

And she went, and came, and gleaned in the field after the reapers: and her hap was to light on a part of the field belonging to Boaz, who was of the kindred of Elimelech.

No. 31.—CHORUS.

And behold, Boaz came from Beth-lehem, and said unto the reapers, The Lord be with you. And they answered him, The Lord bless thee.

No. 32.—RECITATIVE.

Then said Boaz unto his servant that was set over the reapers, Whose damsel is this?

No. 33.—RECITATIVE.

And the servant answered him,—

No. 34.—AIR.

It is the Moabitish damsel that returned with Naomi:

And she said, I pray you, let me glean and gather among the sheaves: so she came and hath continued from the morning until now.

No. 35.—RECITATIVE.

Then said Boaz unto Ruth,—

No. 36.—AIR.

Hearest thou not, my daughter? Go not to glean in another field, neither go from hence, but abide here fast by my maidens.

No. 37.—CHORUS.

Then she fell upon her face, to the ground, and said unto him, Why have I found grace in thine eyes, that thou shouldest take knowledge of me, seeing I am a stranger.

No. 38.—AIR.

It hath fully been shewed me, all that thou hast done unto thy mother in law since the death of thine husband: and how thou hast left thy father and thy mother, and the land of thy nativity and art come unto a people which thou knowest not heretofore.

The Lord recompense thy work, and a full reward be given thee of the Lord God of Israel, under whose wings thou art come to trust.

No. 39.—RECITATIVE.

Why have I found grace in thine eyes, that thou shouldest take knowledge of me, seeing I am a stranger.

No. 40.—CHORUS.

The Lord recompense thy work, and a full reward be given thee of the Lord God of Israel, under whose wings thou art come to trust.

No. 41.—AIR.

Let me find favour in thy sight, my lord; for that thou hast comforted me, and for that thou hast spoken friendly unto thine handmaid, though I be not like unto one of thine handmaidens.

No. 42.—TRIO.

At mealtime come thou hither, and eat of the bread, and dip thy morsel in the vinegar. And she sat beside the reapers: and he reached her parched corn, and she did eat, and was sufficed, and left.

Let her glean even among the sheaves, and reproach her not.

No. 43.—CHORUS.

And she sat beside the reapers: and he reached her parched corn, and she did eat, and was sufficed, and left.

And when she was risen up to glean, Boaz commanded his young men, saying, Let her glean even among the sheaves, and reproach her not.

And let fall also some of the handfuls of purpose for her, and leave them, that she may glean them, and rebuke her not.

No. 44.—CHORUS.

Soon as the morning trembles o'er the sky,
And unperceived unfolds the spreading day,
Before the ripened field the reapers stand
In fair array.

So she gleaned in the field until even.

No. 45.—CHORUS.

When thou cuttest down thine harvest in the field, and hast forgot a sheaf in the field, thou shalt not go again to fetch it: it shall be for the stranger, for the fatherless, and for the widow: that the Lord thy God may bless thee in all the work of thine hands.

No. 46.—RECITATIVE.

So she gleaned in the field until even, and beat out that she had gleaned: and it was about an ephah of barley.

And she took it up, and went into the city: and her mother in law saw what she had gleaned: and she brought forth, and gave to her that she had reserved after she was sufficed.

And her mother in law said unto her, Where hast thou gleaned to day? and where wroughtest thou? blessed be he that did take knowledge of thee. And she shewed her mother in law with whom she had wrought, and said, The man's name with whom I wrought to day is Boaz.

No. 47.—RECITATIVE.

And Naomi said unto her daughter in law,—

No. 48.—QUARTET.

Blessed be he of the Lord, who hath not left off his kindness to the living and to the dead.

No. 49.—RECITATIVE.

The man is near of kin unto us, one of our next kinsmen.

No. 50.—RECITATIVE.

Ye are witnesses this day, that Ruth the Moabitess, the wife of Mahlon, have I purchased to be my wife, to raise up the name of the dead.

No. 51.—CHORUS.

We are witnesses this day.

No. 52.—CHORUS.

Blessed be the Lord, which hath not left thee this day without a kinsman, that his name may be famous in Israel.

No. 53.—CHORUS.

AMEN.

CONTENTS.

PART 1.

No.		Page.
1	OVERTURE	1
2	*Chorus* ... NOW IT CAME TO PASS	10
3	*Recitative* THEN SHE AROSE WITH HER DAUGHTERS-IN-LAW	16
4	*Air* ..... FOR THE LORD HAD VISITED HIS PEOPLE	16
5	*Chorus* ... AND THEY WENT ON THE WAY	19
6	*Recitative* AND NAOMI SAID UNTO HER DAUGHTERS-IN-LAW	26
7	*Air* ..... GO, RETURN, EACH TO HER MOTHER'S HOUSE	26
8	*Chorus*... THEN SHE KISSED THEM	30
9	*Duett* ... SURELY, WE WILL RETURN WITH THEE	32
10	*Recitative* TURN AGAIN MY DAUGHTERS	37
11	*Chorus* .. AND THEY LIFTED UP THEIR VOICE AND WEPT AGAIN	37
12	*Recitative* AND ORPAH KISSED HER MOTHER-IN-LAW	42
13	*Recitative* BEHOLD THY SISTER IS GONE BACK	43
14	*Trio* ..... AND ORPAH LEFT NAOMI, BUT RUTH CLAVE UNTO HER	43
15	*Air* ..... INTREAT ME NOT TO LEAVE THEE	49
16	*Recitative* THE LORD DO SO TO ME	54
17	*Chorus* ... WHEN SHE SAW THAT SHE WAS STEADFASTLY MINDED	54
18	*Air* ..... SO THEY TWO WENT UNTIL THEY CAME TO BETHLEHEM	60
19	*Chorus* ... AND ALL THE CITY WAS MOVED ABOUT THEM	64
20	*Recitative* AND SHE SAID UNTO THEM, CALL ME NOT NAOMI	69
21	*Air* ..... I WENT OUT FULL	69
22	*Recitative* SO NAOMI RETURNED, AND RUTH THE MOABITESS	73
23	*Chorus* ... LOWLY AND SOLEMN BE	74
24	*Chorus* ... THE LORD GAVE, AND THE LORD HATH TAKEN AWAY	75
25	*Chorus* ... BLESSED BE THE NAME OF THE LORD	76

PART 2.

No.		Page.
26	*Chorus* ... AND NAOMI HAD A KINSMAN OF HER HUSBAND'S	83
27	*Recitative* AND RUTH THE MOABITESS SAID UNTO NAOMI	91
28	*Air* ..... LET ME NOW GO TO THE FIELD	91
29	*Recitative* AND SHE SAID UNTO HER, GO, MY DAUGHTER	94
30	*Chorus* ... AND SHE WENT AND CAME AND GLEANED IN THE FIELD	95
31	*Chorus* ... AND BEHOLD BOAZ CAME FROM BETHLEHEM	109
32	*Recitative* THEN SAID BOAZ UNTO HIS SERVANT	111
33	*Recitative* AND THE SERVANT ANSWERED HIM	111
34	*Air* ..... IT IS THE MOABITISH DAMSEL	111
35	*Recitative* THEN SAID BOAZ UNTO RUTH	115
36	*Air* ..... HEAREST THOU NOT MY DAUGHTER	115
37	*Chorus* ... THEN SHE FELL ON HER FACE	124
38	*Air* ..... IT HATH FULLY BEEN SHEWED ME	125
39	*Recitative* WHY HAVE I FOUND GRACE IN THINE EYES	128
40	*Chorus* ... THE LORD RECOMPENSE THY WORK	128
41	*Air* ..... LET ME FIND FAVOUR IN THY SIGHT	136
42	*Trio* ..... AT MEAL TIME COME THOU HITHER	140
43	*Chorus* ... AND SHE SAT BESIDE THE REAPERS	150
44	*Chorus* ... SOON AS THE MORNING TREMBLES O'ER THE SKY	158
45	*Chorus* ... WHEN THOU CUTTEST DOWN THY HARVEST	172
46	*Recitative* SO SHE GLEANED IN THE FIELD UNTIL THE EVEN	174
47	*Recitative* AND NAOMI SAID UNTO HER DAUGHTER-IN-LAW	175
48	*Quartett* BLESSED BE HE OF THE LORD	176
49	*Recitative* THE MAN IS NEAR OF KIN UNTO US	180
50	*Recitative* YE ARE WITNESSES THIS DAY	181
51	*Chorus* ... WE ARE WITNESSES	181
52	*Chorus* ... BLESSED BE THE LORD	183
53	*Chorus* ... AMEN	184

RUTH.

Part 1.

No. 1. Overture.

Andante ♩ = 88. unis.

PIANO-FORTE.

p Tympani. f p Violini e flauti.

ff Str. f

ff f

ff (A) f Trombe e Tromboni.

Str.

ff (B) f

P.S. 961
H. 1066
Cms. 1 2 3 4 5
Ins. BRITISH 1 MUSEUM 2

Allegro. ♩ = 116. Cello.

Viol.

mf

Viol.

f Basti.

Brass ff Ⓐ

f Reeds.

Str. ff

ped.

loco

Clar.i

p Cello.

f e Fag.i

orch.

ff tutti.

Ⓑ p.

Vio.o pizz.

Str. f

Viol. e clar.i

p

p

e flauti.

e fagotti.

orch.

Clar.

mf

PS 961
H. 1066
Cms. 1 2 3 4 5
Ins. BRITISH 1 MUSEUM 2

Viol. e trombe.

e Clar.

Trombe e Tromboni.

Viol.

Trombone

Str.

Str.

loco

loco

Basti

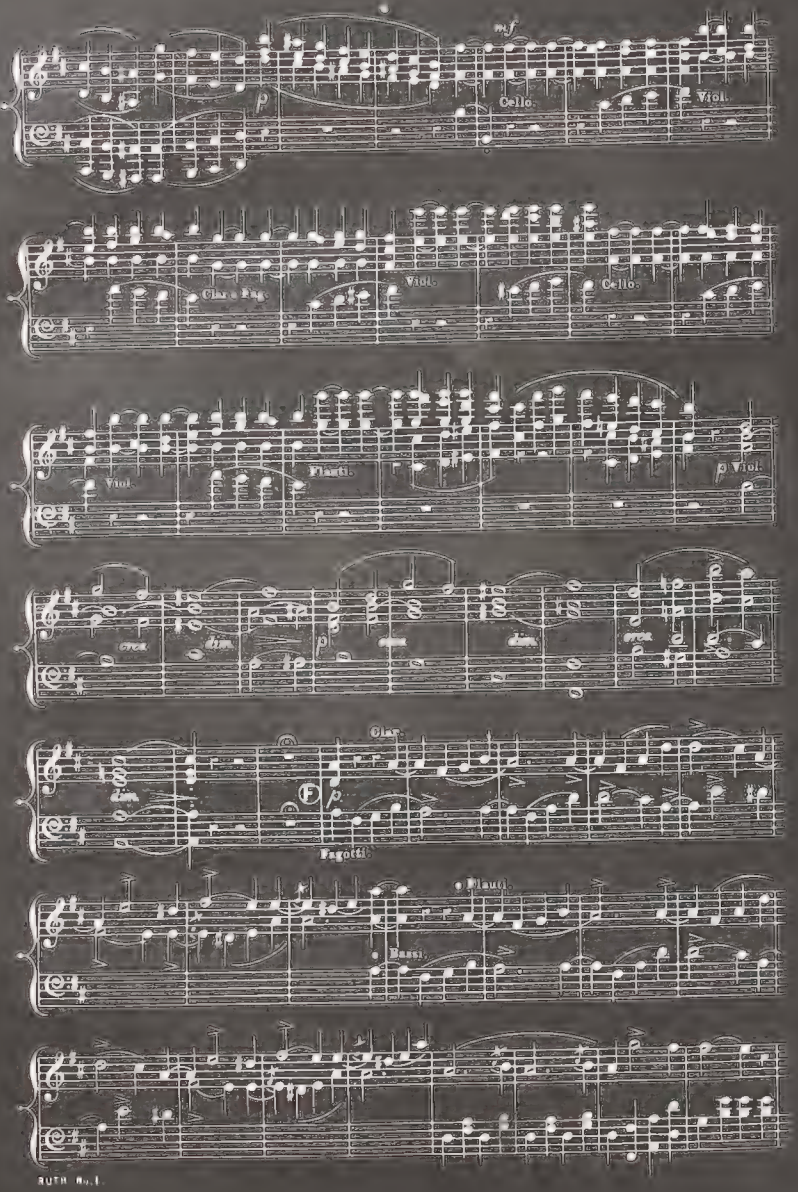
Flauti e Clar.

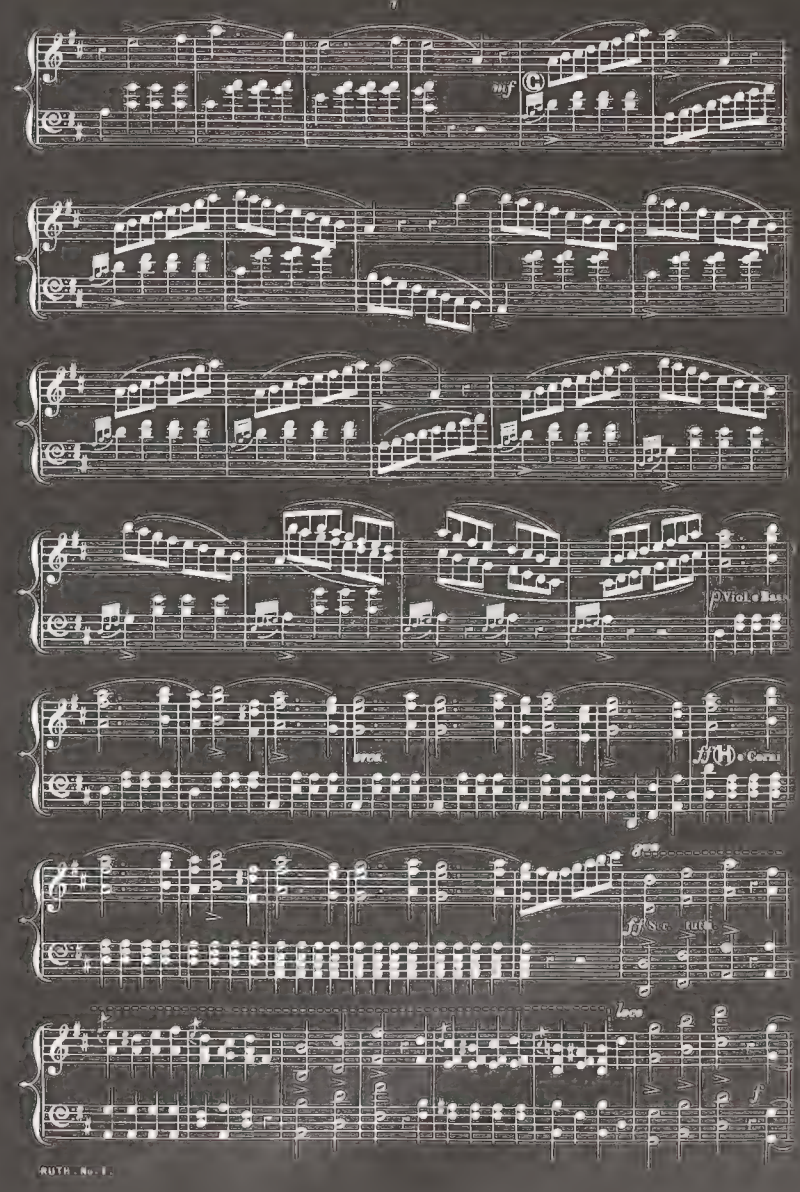
Viol.

Flauti e Clar.

Viol. e bassi

Flauti Clar. e Arp.


mf
Cello.
Viol.
Clar. e Fag.
Viol.
Cello.
Viol.
Flauti.
p Viol.
cresc.
dim.
p
cresc.
dim.
cresc.
dim.
Clar.
F
p
Fagotti.
Flauti.
Bassi.
RUTH No. I.


mf
C
p Viol. e Bass
cresc.
ff (H) e Corni
gran
ff Sc. tutti
Loco
f
RUTH. No. I.

f tutti

Viol. Trombe Str.

ff Trombe.

Clar. Flauti e Fag. tutti. ff

f Tymp e Bassi.

ff Viol. e Clar. Trombe e Tromboni. Viol &c.

Trombe &c. tutti. f

ff Viol.

Trombe. Viol. e Trombe. tutti. Trombe

ff tutti. p trombe. ff tutti. p trombe. ff tutti.

Segue Chorus.

No. 2. TRIO. — NOW IT CAME TO PASS.

Andante Maestoso. ♩= 80. Ruth, Chap. I, ver. 1 to 5.

SOPRANO. ALTO. TENORE. BASS. PIANO FORTE or ORGAN.

alla recitative.

Now it came to pass in the days when the judges ruled,

there was a fa..... mine in the

land. And a certain man of Beth-lehem-ju-dah went to so-journ in the

coun-try of Mo-ab, he, and his wife, and his

two sons. And the name of the man was E-lim-e-lech, and the

and the name of his two sons

name of his wife was Na - o - - mi, and the name of his two sons

name of his wife was Na - o - - mi, and the name of his two sons

and the name of his two sons

Ma - lon and Chi - li - on, Ephrathites of Beth-lehem - ju - dah. And they

Ma - lon and Chi - li - on, Ephrathites of Beth-lehem - ju - dah. And they

Ma - lon and Chi - li - on, Ephrathites of Beth-lehem - ju - dah. And they

Ma - lon and Chi - li - on, Ephrathites of Beth-lehem - ju - dah. And they

came in to the coun - try of Mo - ab, and con - tin - ued there. And E-

came in to the coun - try of Mo - ab, and con - tin - ued there. And E-

came in to the coun - try of Mo - ab, and con - tin - ued there.

came in to the coun - try of Mo - ab, and con - tin - ued there.

lim - e - lech Na - o - mi's hus - band died; and she was left, and her

lim - e - lech Na - o - mi's hus - band died; and she was left, and her

And E - lim - e - lech Na - o - mi's hus - band died; and she was left, and her

And E - lim - e - lech Na - o - mi's hus - band died; and she was left, and her

two sons

two sons the name of the one was

two sons

two sons. And they took them wives of the wo - men of Mo - ab;

the name of the o - - - ther Ruth: and they dwelt there a - bout ten

Or - pah, and they dwelt there a - bout ten

and they dwelt there a - bout ten

and they dwelt there a - bout ten

years. And Mah_lon and Chi_lion died al_so both of

years. And Mah_lon and Chi_lion died al_so both of

years. And Mah_lon and Chi_lion died al_so both of

years. And Mah_lon and Chi_lion died al_so both of

them; and the wo_man was left, was left of her two sons and her

them; was left of her two sons and her

them; her two sons and her

them; the wo_man was left of her two sons and her

hus band. and the wo_man was left was

hus band. and the wo_man was

hus band.

hus band. and the wo_man was left, was left of her

left, was left and the wo_man was left, was left

left, was left and the

and the wo_man was left, was left, was left

two sons and her hus band and the wo_man was

was left of her two sons and her

wo_man was left, was left, was left of her two sons and her

and the wo_man was left, was left of her two sons and her

left, was left of her two sons, was left of her two sons and her

p senza accomp.

hus band

hus band

hus band

hus band

accomp.

No. 3. RECIT: THEN SHE AROSE WITH HER DAUGHTERS IN LAW.

SOPRANO VOICE.

PIANO FORTE or ORGAN.

Then she a . rose with her daughters in law

that she might re . turn from the coun . try of Mo . ab.

4. FOR THE LORD HAD VISITED HIS PEOPLE.

No. 4

Andante. (♩=72)

For the Lord had vi . sit . ed his peo . ple, had

vi . sit . ed his people in giv . ing them bread.

For she had heard in the country of Moab how that the

Lord had visited his people, had visited his people, had visited his people.

For the Lord had visit . ed his

peo_ple, had vis_it_ed his peo_ple in giv_ing them bread, in giving them

bread had visit_ed his peo_ple had vis_it_ed his

peo_ple his people in giv. . . . ing them bread.

cres:

CHORUS. _ AND THEY WENT ON THE WAY.

No. 5.

ALLEGRO MODERATO

And they went on the way to re_turn un_to Ju_ _dah.

And they

And they

they went on the way And they

went on the way to re_turn un_to Ju_dah. And they

And they

went on the way

went on the way

went on the way And they went on the

went on the way, And they went on the way to re_turn un_to

And they went on the way to re_turn un_to Ju_dah, they

they

way And they went on the way they

Ju_dah, they went on the way they

went on the way to re_turn un_to Ju_dah.

went on the way to re_turn un_to Ju_dah.

went on the way to re_turn un_to Ju_dah.

went on the way to re_turn un_to Ju_dah.

And they went on the way

And they went on the way, on the way

And they went on the

to re_turn . . . . un_to Ju_dah.

And they went on the way

And they went, and they went on the way . . . . . .

way and they went on the way . . . . . .

And they went

And they went

And they went

And they went

on the way to re - turn un - to Ju -

on the way to re - turn un - to Ju -

on the way to re - turn un - to Ju -

on the way to re - turn un - to Ju -

dah, they went on the way to re - turn

dah, they went on the way to re - turn

dah, they went on the way to re - turn

dah, they went on the way to re - turn

dim.

un - to Ju - dah, they went on the way

un - to Ju - dah, they went on the way

un - to Ju - dah, they went on the way

un - to Ju - dah, they went on the way

ff

they went on the way

they went on the way

they went on the way

they went on the way

ff *ff* *ff*

And they went on the way, on the

And they went on the way to re - turn un - to Ju - dah,

to re - turn un - to Ju - dah,

And they went on the way, And they

way on the way to re-

to re-

on the way And they went on the way to re-

went on the way to re-turn un-to Ju-dah.

turn un-to Ju-dah. And they went on the way

turn un-to Ju-dah. And they went on the way

turn un-to Ju-dah. And they went on the way

And they went on the way

to re-turn un-to Ju-dah, they went

to re-turn un-to Ju-dah, they went

to re-turn un-to Ju-dah, they went

to re-turn un-to Ju-dah, they went

on the way to re-turn un-to Ju-

on the way to re-turn un-to Ju-

on the way to re-turn un-to Ju-

on the way to re-turn un-to Ju-

dim.

-dah. And they went on the way to re-turn un-to Ju-dah.

-dah. And they went on the way to re-turn un-to Ju-dah.

-dah. And they went on the way to re-turn un-to Ju-dah.

-dah. And they went on the way to re-turn un-to Ju-dah.

No. 6. RECITATIVE — AND NAOMI SAID.

And Na-o-mi said un-to her two daughters in law —

No. 7. AIR — GO RETURN, EACH TO HER MOTHER'S HOUSE.

Larghetto. Mat: ♩ = 72.

Go, re-turn each to her mother's house,

Go, re-turn each to her mother's house

Go, re-turn each to her mother's house,

each to her mother's house: the Lord deal

kind-ly with you, the Lord deal kind-ly with you, deal

kind - ly, kind - ly, kind - ly with you, deal kind - - - - - - - - - - -

pp

- - - - - ly with you, as ye have dealt with the dead and with

cresc. p

me, with the dead and with me. The

f cresc. dim. p pp

Lord grant you that ye may find rest

rest: cresc.

RUTH, No. 7.

each in the

f sf p

house of her hus - band, each in the house of her

dim. cresc.

hus - band, find rest, find rest in the house of her

p

hus - band.

f

RUTH, No. 7.

CHORUS — THEN SHE KISSED THEM.

No. 8.

Largo. ♩=54.

SOPRANO. Then she kissed them, then she kissed them, she

ALTO. Then she kissed them, then she kissed them, she

TENORE. Then she kissed them, then she kissed them, she

BASS. Then she kissed them, then she kissed them, she

PIANO FORTE. Largo.

kissed them, she kissed them and they lifted up their voice and wept.

kissed them, she kissed them and they lifted up their voice and wept.

kissed them, she kissed them and they lifted up their voice and wept.

kissed them, she kissed them and they lifted up their voice and wept.

Then she kissed them, then she kissed them,

Then she kissed them, then she kissed them,

Then she kissed them, then she kissed them, and they lifted up their voice

Then she kissed them, then she kissed them,

and wept, and wept. and

and they lifted up their voice and wept. and

and wept. and wept. and

and wept. and wept. and

wept, and wept, and wept. Then she

wept, and wept, and wept. Then she

wept, and wept, and wept. Then she

wept, and wept, and wept. Then she

kissed them, then she kissed them.

kissed them, then she kissed them.

kissed them, then she kissed them.

kissed them, then she kissed them.

DUET — SURELY WE WILL RETURN WITH THEE.

No 9

ALLEGRETTO.

SOPRANO 1°

SOPRANO 2°

Sure - ly we will re - turn with thee,

Sure - ly we will re - turn with thee, Sure - - - ly we will re -

Sure - - - ly we will re - turn with thee, re - - turn, - - - - re -

- turn with thee, Sure - - ly we will re - - turn, - - - - re -

turn re - turn with thee, Sure - ly we will re -

- turn re - turn with thee,

- turn with thee, Sure - - ly we will return with thee, Sure - - ly we will re -

Sure - - - ly we will return with thee, Sure - - ly we will return with thee, re -

- turn, - re - turn, re - turn with thee, we will, we will re - - turn, re -

- turn, - re - turn, re - turn with thee, we will, we will re - - turn, re -

- turn, re - turn with thee, re - - - - - turn, re - - - -

- turn, re - turn with thee, re - - - - - turn, re - - - -

- turn, re - - - - turn, re - - - - turn, -

- turn, re - - - - turn, re - - - - turn, -

Surely, we will re-turn with thee, Surely we will re-turn with thee,

Surely we will re-turn with thee, Surely we will re-turn with thee,

p cresc. dim. p cresc. dim. p

Surely we will re-turn, re-turn, re-turn with thee, we will return with

Surely we will re-turn, re-turn, re-turn with thee, we

p pp f p

thee, we will return with thee, we will return with thee, with thee

will return with thee, we will return with thee, we will return with thee, with

f

with thee un-to thy peo-ple

thee, with thee un-to thy peo-ple re-

mf p f p

A

return, return, re-turn return, return, re-

-turn return, re-turn re-turn, return, re-

A pp p

-turn, return, return, re-turn re-

-turn, re-turn, return, re-turn re-

pp p

-turn re-turn, un-to thy peo-ple re-

-turn re-turn, un-to thy peo-ple re-

mf

-turn, re-turn, re-turn, unto thy

-turn, re-turn, re-turn, unto thy

p

peo - ple, re - turn, re - turn, re - turn, re - turn, re - turn, re -

peo - ple. re - turn, re - turn, re - turn, re - turn, re - turn, re -

f p mf

B rall.

- turn, re - turn, re - turn.

rall.

- turn, re - turn, re turn.

B rall. f a tempo.

f

p p p

RUTH. No. 9.

No. 10. RECIT. — TURN AGAIN MY DAUGHTERS.

Turn a - gain, my daughters, turn a - gain, go your way.

p mf p

No. 11 CHORUS. — AND THEY LIFTED UP THEIR VOICE AND WEPT AGAIN.

Adagio. f

SOPRANO.

ALTO.

TENORE.

BASS.

mf

And they lift - ed

And they lift - ed up their voice and wept a - gain.

Adagio.

PIANO FORTE.

f

mf

And they lift - ed up their voice and wept a - gain.

up their voice and wept a - gain.

mf

And they lift - ed

And they lift - ed up their voice and wept a - gain.

And they lift - ed up their voice and wept a - gain.

And they lift - ed up their voice and wept a - gain.

up their voice and wept a - gain, they wept a - gain, they wept a - gain.

They wept a - gain, wept,

They wept a - gain. wept, wept,

They wept again. wept, wept,

They wept again. wept, wept,

wept, they wept a - gain.

wept, they wept a - gain.

wept, they wept a - gain.

wept, they wept a - gain

col gva

RUTH. No. II.

they wept again,

they wept again,

they wept again,

they wept a - gain. wept, wept, they wept a - gain.

they wept a - gain. wept, wept, they wept a - gain.

wept, wept, they wept a - gain.

wept, wept, they wept a - gain

And they lift - - - - - - ed up their

And they

(A) RUTH. No. II.

voice and wept

lift ed up their voice

And they lift ed

And they lift ed up their

And they lift ed up their

up their voice

And they lift ed up their

voice

voice And they

And they lift ed

voice

dim. p cresc.

And they lift ed

lift ed up their

up their voice their

And they lift ed up their

up their voice and wept, they

voice and wept, they

voice and wept, they

voice and wept, they

wept again, they wept again, And they lifted up their voice and wept again

wept again, they wept again, And they lifted up their voice and wept again

wept again, they wept again, And they lifted up their voice and wept again.

wept again, they wept again, And they lifted up their voice and wept again.

gva

And they lifted up their voice and wept again, they wept a-gain.

And they lifted up their voice and wept again, they wept a-gain.

And they lifted up their voice and wept again, they wept a-gain.

And they lifted up their voice and wept again, they wept a-gain.

wept, wept, they wept a-gain. wept, wept, a - - - - gain.

wept, wept, they wept a-gain. wept, wept, a - - - - gain.

wept, wept, they wept a-gain. wept, wept, a - - - - gain.

wept, wept, they wept a-gain. wept, wept, a - - - - gain.

Organ alone

No. 12. RECIT — AND ORPAH KISSED HER MOTHER IN LAW.

SOPRANO.

And Orpah kissed her mother in law; but Ruth clave unto her.

PIANO FORTE.

No. 13. RECIT — BEHOLD, THY SISTER IN LAW IS GONE BACK.

SOPRANO.

Be-hold, thy sis-ter in law is gone back un-to her people, and

PIANO FORTE.

un-to her gods: re-turn thou af-ter thy sis-ter in law.

No. 14. TRIO — AND ORPAH LEFT NAOMI.

Andante. ♩ = 160.

espress.

SOPRANO 2d

And Or - pah left Na - o - mi; but Ruth clave un - to her. And

p cont.

SOPRANO 1st

And Or - pah left Na

Or - pah left Na - o - mi; but Ruth clave un - to her

SOPRANO 2d

Be - hold . . . .

cresc. *mf* *p*

- mi; but Ruth clave un - to her. And Or - pah left Na - o - mi; but

Ruth clave un - to her. Or - pah left Na - o - mi;

Or - pah is gone back unto her peo - ple. Be - hold . . . Or - pah is gone

Ruth clave un - to her. And Orpah left Na - o - mi; And Orpah left Na - o - mi, And

Ruth clave un - to her. And Orpah left Na - o - mi; And Orpah left Na - o - mi, And

back un - to her peo - ple. And Orpah left Na - o - mi; And Orpah left Na - o - mi, And

Orpah left Na - o - mi, but Ruth clave un - to her. Ruth clave un

Orpah left Na - o - mi, but Ruth clave un - to her. Ruth clave un -

Orpah left Na - o - mi, but Ruth clave un - to her. Ruth clave un

p

- to her. Ruth clave un - to her, Ruth clave un - to her.

- to her. Ruth clave un - to her. Ruth clave un - to her.

- to her. Ruth clave un - to her. Ruth clave un - to her.

f

Ruth clave un to her un to

Ruthclaveun to her Ruthclaveun

Ruthclaveun to her Ruth clave, Ruthclaveun

her un to her And

to her un to her And

to her un to her And

Or pahleftNa o mi, but Ruthclaveun to her And

Or pahleftNa o mi, Ruthclave un to her And

Or pahleftNa o mi, but Ruth clave un to her And

over

RUTH No.14.

Or pah left Na o mi, but Ruth clave un to her

Or pah left Na o mi, clave un to her

Or pah left Na o mi, but Ruth clave un to her but

but Ruth clave un to her but

but Ruth clave un to her

Ruth clave un to her, but Ruth clave un to her

dim.

Ruth clave un to her, but Ruth clave un to her

but Ruth clave un to her

but Ruth clave un to her

Ruth clave un - to her, Ruth clave un - to her . . . Ruth

Ruth clave un - to her, Ruth clave un - to her . . . Ruth

Ruth clave un - - - to her, Ruth clave un - to her . . . Ruth

pp

clave un - to her, Ruth clave . . . . . un . . . . . to . . . . . .

clave un - to her, Ruth clave . . . . . un . . . . . to . . . . . .

clave un - - - to her, Ruth clave . . . . un . . . . . to . . . . . .

her.

her.

her.

f cres. ff

AIR — INTREAT ME NOT TO LEAVE THEE.

No. 15.

Larghetto. ♩ = 126.

p cres. mf p

cres. f p f

p

f

In - treat me not to leave thee, or to re - turn from following after thee in -

p

treat me not to leave thee, in - treat me not . . . . . to leave thee,

p cres.

In treat me not to leave thee, or to re

turn from following after thee, In treat me not, in

treat me not to leave thee, In treat me not, in treat me not to

leave thee, intreat me not, intreat me not to leave thee, or to re - turn from following after

thee, or to re - turn from following af ter thee

for whi - ther thou go - - est I . . . . . will go;

and where thou lodg - - est I . . . . will

lodge; thy peo - ple shall be

my . . . . peo - ple and thy

God my God, thy God my God, thy God my

God: Where thou di - - est will I die

and there will I be bu - ri - ed In

treat me not to leave thee, or to re-turn from following after thee, In

treat me not, in-treat me not, in-treat me not to leave thee, In

treat me not to leave thee In

treat me not, in-treat me not In

treat me not, in-treat me not to re

turn from following af-ter thee.

No. 16. RECIT — THE LORD DO SO TO ME.

The Lord do so to me, and more al_so, if ought but death part me and thee.

CHORUS — WHEN SHE SAW THAT SHE WAS STEDFASTLY MINDED.

No. 17.

Allegro. ♩= 108

TREBLE. ALTO. TENORE. BASS.

When she saw . . . that she was stedfastly, stedfastly

When she saw . . . that she was stedfastly, stedfastly

When she saw . . . that she was stedfastly, stedfastly

When she saw . . . that she was stedfastly, stedfastly

mind_ed to go with her then she left speak_ing un_

mind_ed to go with her she left, left speak_ing un_

mind_ed to go with her then she left speak_ing un_

mind_ed to go with her then she left speak_ing un_

_to her.

_to her. she saw that she was sted_fastly mind_ed, she saw that she was

_to her. she saw that she was

_to her.

She saw that she was sted_fast_ly mind_ed

sted_fast_ly mind_ed, She saw that she was sted_fast_ly mind_ed

sted_ _fastly mind_ed, She saw that she was sted_fast_ly mind_ed

She saw that she was sted_fast_ly mind_ed

Ⓐ

then she left speaking

then she left speaking

then she left speaking

then she left speaking

Ⓐ

un_ _to her, she left speaking

un_ _to her she left speaking;

un_ _to her. she left speak_ing un_to

un_ _to her, she left speaking un_to her, she left speak_ing un_to

she left speak_ing unto her,

she left speak_ing unto her, she left speak_ing unto her,

her, she left speak_ing unto her, she left speaking

her, she left speaking she left speaking

Ⓑ

then she left speak_ing un_ _to her.

then she left speak_ing un_ _to her, she left speaking

then she left speak_ing un_ _to her, she left speak_ing un_to

then she left speak_ing un_ _to her.

Ⓑ

she left speak_ing unto her, she left speak_ing unto her, she left

she left speak_ing unto her, she left

her, she left speak_ing unto her, she left speaking she left

she left speaking she left

speaking she left speak - ing unto her, she left speak - ing unto

speak - ing unto her, she left speaking she left speaking to

speak - ing unto her, she left speak - ing unto her, she left speak - ing unto

speak - ing unto her, she left speaking, she left

her, she left speaking un - - - to her. When she saw that she was

her, she left speaking un - - - to her. When she saw that she was

her, left speaking un - - - to her. When she saw that she was

speaking, left speaking un - - - to her. When she saw that she was

sted - fast - ly minded, she saw that she was sted - fast - ly minded

sted - fast - ly minded, she saw that she was sted - fast - ly minded to go with

sted - fast - ly minded, she saw that she was sted - fast - ly minded

sted - fast - ly minded, she saw that she was sted - fast - ly minded

sted - fast - ly mind - ed to go with her . . . . . .

her, ... sted - fast - ly mind - ed to go with

sted - - - fast - ly sted - - - - fast - ly

sted fast - ly sted - - - - fast - ly

then she left speak - ing un - - - - to her.

her then she left speak - ing un - - - - to her.

then she left speak - ing un - - - - to her.

then she left speak - ing un - - - - to her.

AIR — SO THEY TWO WENT UNTIL THEY CAME.

No. 18.

Allegretto ♩ = 120.

BASS VOICE.

ACCOM.

So they two went un_til they came, un_til they

came to Beth_le_hem. So they two went un_til they

came, un_til they came . . . . to Beth_le_hem. And

came to pass, when they were come to Beth_le_hem, tha

all the ci_ty was mo_ _ved a_ _bout them.

and they said, Is this Na_o_ _ mi?

Is this Na_o_ _ mi? Is this Na_o_ _ _ _ _ _

mi Na o mi So they two went un

Vio.ⁿ solo.

til they came, un til they came to Beth le

hem So they two went un til they came, un

til they came to Beth le hem

And they said, Is

this Na o mi? Is this Na o mi?

Is this Na o mi? Is this Na o mi? Is

this Na o mi?

Vio.ⁿ solo.

No. 19. CHORUS — AND ALL THE CITY WAS MOVED ABOUT THEM.

Allegro ♩ = 152.

SOPRANO.
ALTO.
TENORE.
BASS.
ACCOM.

Allegro.

And all the ci_ty was mov_ed a_bout them.
And all the ci_ty was mov_ed a_bout them.
And all the ci_ty was mov_ed, And all the
And all the ci_ty was mov_ed a_bout them.

was mov_ed a_
And all the ci_ty was mov_ed a_
ci_ty was mov_ed a_bout them, was mov'd
And all the ci_ty was mov_ed a_bout them, was mov_ed a_

bout them, And all the ci_ty was mov_ed a_bout them, And all the
bout them. And all the
bout them. And all the ci_ty
bout them.

ci_ty was mov_ed a_bout them, was mov_ed a_
ci_ty was mov_ed a_bout them, was mov_ed a_
was mov_ed a_bout them, was mov_ed a_
was mov_ed a_bout them, was mov_ed

bout them. And all the
bout them. And all the ci_ty was mov'd,
bout them. And all the
bout them, And all the ci_ty was mov_ed a_bout them. And all the

ci_ty was mov_ed a_bout them, All..... the ci_ty was moved a_

was mov_ed a_bout them, the ci_ty was moved a_

ci_ty was mov_ed a_bout them, the ci_ty was moved a_

ci_ty was mov_ed a_bout them, All..... the ci_ty was moved a_

_bout them, And all the

_bout them, And all And all the

_bout them, And all the ci_ty was moved a_bout them, All the

_bout them. And all the

ci_ty was mov_ed a_bout them,

ci_ty was mov_ed a_bout them, And all the ci_ty was mov_ed a_

ci_ty was mov_ed a_bout them,

ci_ty was mov_ed a_bout them, And all the

And all the ci_ty was mov_ed a_bout them, all.....

_bout them. And all the ci_ty was mov'd, all.

And all the ci_ty And all, And

ci_ty And all the ci_ty, And all, And all,

all..... And all the ci_ty was mov_ed a_

And all, And all the ci_ty was mov_ed a_

All, And all, And all, And all the ci_ty was mov_ed a_

And all, And all, And all, ... And all the ci_ty was mov_ed a_

_bout them, a_bout..... them a_bout..... them, a_

_bout them, was mov'd a_bout them,

_bout them was mov'd a_bout them. was mov'd a_

_bout them, was mov'd.....

bout . . . . . them was moved a - bout . . . . them, And all the

was moved a - bout . . . . them, And all the

bout them, was moved a - bout . . . . them, And all the

was moved a - bout . . . . them, And all the

ci - ty was mov - ed a - bout . . . . . them . . . . . .

ci - ty was mov - ed a - bout . . . . . them . . . . . .

ci - ty was mov - ed a - bout . . . . . them . . . . . .

ci - ty was mov - ed a - bout . . . . . them . . . . . .

Ped.

No. 20. RECIT. — AND SHE SAID UNTO THEM, CALL ME NOT NAOMI.

ALTO.

And she said un - to

ACCOM.

them, Call me not Na - o - mi, call me Ma - ra, for the almighty hath dealt ve - ry

bit - ter - ly with me.

No. 21. AIR — I WENT OUT FULL.

Grave. ♩ = 54.

alla marcia con dolore.

ALTO.

I went out full, I went out full and the Lord hath brought me

home a-gain emp-ty. I went out full, why then call ye me Na-o-mi,

seeing the Lord hath tes-ti-fied a-gainst me, and the Al-

-migh-ty hath af-flicted me, the Al-migh-ty hath af-flict-ed me

af-flict-ed me, af-flict-ed

me, I went out full, I went out full, and the Lord hath brought me

home a-gain emp-ty, the Lord hath tes-ti-fied a-gainst me, and the Al-

mighty hath afflicted me. why then call ye me Naomi, why then call ye me Naomi, why

pp A sost.

call ye me Naomi, why call ye me Naomi. I went out full, I went out full

p cresc.

and the Lord hath

f pesante. ff pp

brought me home again empty, the Lord hath brought me home again,

home again empty.

mf f

No. 22. RECIT.—SO NAOMI RETURNED, AND RUTH THE MOABITESS.

ALTO. PIANO FORTE.

So Naomi returned, and Ruth the

p

Moabitess, her daughter in law, with her, which re-

turned out of the country of Moab: and they came to Bethle-

hem in the beginning of barley harvest.

pp f

No. 23. CHORUS — LOWLY AND SOLEMN BE.

Largo. ♩ = 54.

SOPRANO. Low - ly and so - lemn be

ALTO. Low - ly and so - lemn be

TENORE. Low - ly and so - lemn be

BASS. Low - ly and so - lemn be

PIANO FORTE or ORGAN. *f* *p* *f*

Thy chil - dren's cry to Thee, Fa - ther di - vine;

Thy chil - dren's cry to Thee, Fa - ther di - vine;

Thy chil - dren's cry to Thee, Fa - ther di - vine;

Thy chil - dren's cry to Thee, Fa - ther di - vine;

p *f* *p*

A hymn of suppliant breath, Own - ing that

A hymn of suppliant breath, Own - ing that

A hymn of suppliant breath, Own - ing that

A hymn of suppliant breath, Own - ing that

f *p* *f* *p*

life and death A - like are thine.

life and death A - like are thine.

life and death A - like are thine.

life and death A - like are thine.

f *p* *f*

No. 24. CHORUS — THE LORD GAVE, AND THE LORD HATH TAKEN AWAY.

Largo. ♩ = 54.

SOPRANO. *f* The Lord gave and the Lord hath ta - ken a -

ALTO. *f* The Lord gave and the Lord hath ta - ken a -

TENORE. *f* The Lord gave and the Lord hath ta - ken a -

BASS. *f* The Lord gave and the Lord hath ta - ken a -

PIANO FORTE or ORGAN. *Largo.* *f*

way, The Lord gave and the Lord hath ta - ken a - way;

way, The Lord gave and the Lord hath ta - ken a - way;

way, The Lord gave and the Lord hath ta - ken a - way;

way, The Lord gave and the Lord hath ta - ken a - way;

p

Sopro

No. 25. CHORUS — BLESSED BE THE NAME OF THE LORD.

Allegro. ♩ = 132.

SOPRANO.

ALTO.

TENORE.

BASS.

ACCOMP.

Bless ed be the name of the Lord

A men.

be the name of the Lord.

Bless ed be the

Bless ed.

Bless ed be the name of the Lord.

A men.

name of the Lord.

A men. A men

A men. A men

A men. A men

A men. A men

A men, A men. A men, A men. A men, A men.

A men, A men. A men, A men. A men, A men.

A men, A men. A men, A men. A men, A men.

A men, A men. A men, A men. A men, A men.

A men, A men. A men.

A men, A men. A men.

A men, A men. A men.

A men, A men. Bless ed be the name of the Lord.

Bless - ed be the name . . . . of the Lord. A . . . . . men,

Bless - ed A . . . . . men,

Bless - ed A . . . . . men,

Bless - ed A . . . . . men,

A - men. A . . . . . men, A - men. A . . . . . men, A - men.

A - men. A . . . . . men, A - men. A . . . . . men, A - men.

A - men. A . . . . . men, A - men. A . . . . . men, A - men.

A - men. A . . . . . men, A - men. A . . . . . men, A - men.

A . . . . . men, A - men. A . . . . . men.

A . . . . . men, A - men. A . . . . . men.

A . . . . . men, A - men. Bless - ed be the name . . . . of the

A . . . . . men, A - men. A . . . . . men.

A . . . . . men.

A . . . . . men, A - men. A . . . . . men, A - men.

Lord. . . . . A - men. A - men.

A . . . . . men, A - men. A . . . . . men, A - men.

Bless - ed be the name . . . of the Lord. A . . . . . men.

A - men. A . . . . . men.

A - men. A . . . . . men.

A - men. A . . . . . men.

A . . . . . men. Amen, Amen, Amen, Amen, Amen,

A . . . . . men. Amen, Amen, Amen, Amen, Amen,

A . . . . . men. Amen, Amen, Amen, Amen, Amen,

A . . . . . men. Amen, Amen, Amen, Amen, Amen,

Amen, A men.

Amen, A men.

Amen, A men.

Amen, A men.

men. A men. A

men. A men

Bless ed be the name of the Lord,

Bless ed be the name of the Lord, Bless ed A

men A men. A

Bless ed be the name of the Lord, Bless ed be the name of the Lord,

Bless ed A men A

men.

men. A

Blessed be the name of the Lord. A men

men. Bless ed be the name of the Lord.

A men.

Blessed be the name of the Lord. A men, Amen.

Bless ed be the name of the Lord. A men, Amen.

A men, A men. A men, Amen.

Bless ed be the name of the Lord. A men, Amen.

A men, A men. A men, A men. A men, A men. A

A men, A men. A men, A men. A men, A men.

A men, A men. A men, A men. A men, A men.

A men, A men. A men, A men. A men, A men.

men. A

A men. A

A men. A

A men.

men. A men, A

men A men, A men, A

men A men, A men, A

A men, A men, A men,

men A men

men A men

men A men

A men. A men

End of Part 1.

RUTH. No. 26.

Part 2.

CHORUS — AND NAOMI HAD A KINSMAN OF HER HUSBAND'S.

No. 26.

Ruth, ch. 2. v. 1.

Allegro. ♩ = 108.

SOPRANO. And Na-

ALTO. And Na-

TENORE. And Na-

BASS. And Na-

Allegro.

PIANO FORTE. ff

-o - mi had a kins - man of her hus - bands,

-o - mi had a kins - man of her hus - bands, a migh - ty

-o - mi had a kins - man of her hus - bands,

-o - mi had a kins - man of her hus - bands, a migh - ty

RUTH. No. 26.

man of wealth, a migh-ty man of wealth, a migh-ty man of wealth, a migh-ty

a migh-ty

man of wealth, a migh-ty man of wealth, a migh-ty man of wealth,

a mighty

man of wealth, a mighty man of wealth, a mighty man of wealth, a mighty

man of wealth, a mighty man of wealth, a mighty man of wealth, a mighty

man of wealth,

ff

man of wealth, of the fa-mi-ly of E-

man of wealth, of the fa-mi-ly of E-

man . . . . . of wealth, ... of the fa-mi-ly of E-

a man of wealth, of the fa-mi-ly of E-

f

-lem-e-lech; and his name was Boaz, and his name was

-lem-e-lech; and his name was Boaz, and his name was

-lem-e-lech; and his name was Boaz, and his name was

-lem-e-lech; and his name was Boaz, and his name was

ff

Boaz a mighty man

Boaz a migh-ty man of wealth,

Boaz a migh-ty man of

Boaz

mf

a man of wealth, and his name was

and his name was

wealth, and his name was

a migh-ty man of wealth, and his name was

f

Bo - az, and his name was Bo - az, and his name was

Bo - az, and his name was Bo - az, and his name was

Bo - az, and his name was Bo - az, and his name was

Bo - az, and his name was Bo - az, and his name was

Bo - az, and his name was Bo - az a migh - ty man of

Bo - az, and his name was Bo - az.

Bo - az, and his name was Bo - az.

Bo - az, and his name was Bo - az

mf

wealth, a migh - ty man of wealth, a migh - ty man of

a migh - ty man of wealth, a migh - ty man of

a mighty man, a mighty man,

wealth, and his name was Bo - az, and his name was

and his name was Bo - az, and his name was

wealth, and his name was Bo - az, and his name was

and his name was Bo - az, and his name was

f

Bo - az a migh - ty man of wealth,

Bo - az a mighty man,

Bo - az a migh - ty man of wealth, a migh - ty man of

Bo - az a mighty man of wealth,

p

a mighty man a man of wealth and his name was

a man of wealth, a man of wealth, and his name was

wealth, and his name was

a migh - ty man of wealth, and his name was

Bo_ az, and his name was Bo_ az, of the fa_mi_ly of E_

Bo_ az, and his name was Bo_ az, of the fa_mi_ly of E_

Bo_ az, and his name was Bo_ az,

Bo_ az, and his name was Bo_ az, of the fa_mi_ly of E_

lim_e_lech; and his name was Bo_az of the fa_mi_ly of E_

lim_e_lech; and his name was Bo_az of the fa_mi_ly of E_

and his name was Bo_az of the fa_mi_ly of E_

lim_e_lech; and his name was Bo_az

lim_e_lech, and his name was Bo_az and his name was

lim_e_lech, and his name was Bo_az and his name was

lim_e_lech; and his name was Bo_az and his name was

and his name was Bo_az and his name was

ff *f*

Boaz, and his name was Boaz, and his name was Boaz, and

Boaz, and his name was Boaz, and his name was Boaz, and

Boaz, and his name was Boaz, and his name was Boaz, and

Boaz, and his name was Boaz, and his name was Boaz, and

ff

his name was Boaz, and his name was Boaz, and his name, and

his name was Boaz, and his name was Boaz, and his name, and

his name was Boaz, and his name was Boaz, and

his name was Boaz, and his name was Boaz, and

C

his name was Boaz. Na_o_mi had a kinsman of her husbands,

his name was Boaz. And Na_o_mi had a kinsman of her husbands,

his name was Boaz. And Na_o_mi had a kinsman of her husbands,

his name was Boaz And Na_o_mi had a kinsman of her husbands,

ff

C

Na o_mi had a kinsman of her husband's, of her husband's,

And Na o_mi had a kinsman of her husband's, of her husband's,

And Na o_mi had a kinsman of her husband's, of her husband's,

And Na o_mi had a kinsman of her husband's, of her husband's,

ff

of her husband's, and his name, his name was

of her husband's, and his name, his name was

of her husband's, and his name, his name was

of her husband's, and his name, his name was

Bo az.

Bo az.

Bo az.

Bo az.

ff

Nº 27. RECIT AND RUTH THE MOABITESS.

SOPRANO.

And Ruth the Mo_a_bi_tess said un_to Na_o_mi, —

PIANO FORTE.

p

Nº 28. AIR — LET ME NOW GO TO THE FIELD.

Andante ♩ = 80.

f

p *mf* *ff* *pp*

SOPRANO.

Let me now go, now go to the field, and

loco *dim.* *mf* *p*

glean ears of corn, and glean ears of corn Let me now go, now

go to the field and glean ears of corn, and glean ears of corn, and

glean af ter him in whose sight I shall find grace. Let me now go, let me now go, go

to the field and glean ears of corn, and glean ears of

corn after him in whose sight I shall find grace I shall find

grace, I shall find grace Let me glean ..... after him, let me

glean ..... after him, let me glean ..... after him, let me

glean ..... Let me glean ..... in whose

sight I shall find grace Let me glean ears of

corn af - ter him in whose sight I shall find grace glean .....

let me glean ..... let me glean

let me glean ..... glean .....

in whose sight I shall find grace let me glean

after him in whose sight I shall find grace, let me glean

af - ter him in whose sight I shall find grace

No. 29. RECIT. — AND SHE SAID UNTO HER, GO, MY DAUGHTER.

ALTO: And she said un - to her, Go, my daughter.

ACCOM.

No. 30. CHORUS — AND SHE WENT AND CAME.

Allegretto. ♩ = 84.

SOPRANO. And she went, and

ALTO. And she went, and

TENORE.

BASS.

PIANO FORTE, or ORGAN. Allegretto. f giocoso.

came, and gleaned in the field and gleaned in the field after the reap - - -

came, and gleaned in the field and gleaned in the field after the reap - - -

ORS: and she went and came and gleaned in the field and

ORS: and she went and came and gleaned in the field and

And she went and came and gleaned in the field and gleaned in the

And she went and came and gleaned in the field and gleaned in the

gleaned after the reap ..... ers .....

gleaned after the reap ..... ers .... And she went and came ..... and

field after the reap ..... ers ..... And she went and

field after the reap ..... ers .....

came ..... and glean .....

gleaned in the field ..... and gleaned in the field after the reap .....

came ..... and gleaned in the field ..... and gleaned after the reap .....

and glean ..... ed and gleaned in the field after the reap .....

ed ..... and she went ..... and .....

ers ..... and she went ..... and .....

ers ..... and she went ..... and ..... came .....

ers ..... and she went ..... and ..... came .....

came ..... came ..... and glean ..... ed and her hap was to light on a

came ..... came ..... and glean ..... ed and her hap was to light on a

and ..... came ..... and glean ..... ed and her hap was to light on a

and ..... glean ..... ed and her hap was to light on a

part of the field be longing un to Boaz, who was of the kin dred of E.

part of the field be longing un to Boaz, who was of the kin dred of E.

part of the field be longing un to Boaz, who was of the kin dred of E.

part of the field be longing un to Boaz, who was of the kin dred of E.

lim ..... lech, of E lim ..... lech, of E.

lim ..... lech, of E lim ..... lech, of E.

lim ..... lech, of E lim ..... lech, of E.

lim ..... lech, of E lim ..... lech, of E.

lin ..... o lech, And .... she

lin ..... o lech And she went and came .... and

lin ..... o lech. And .... she

lin ..... o lech. And she went and came .... and

cresc.

went, and came and gleaned af ..... ter the reap .....

gleaned in the field and gleaned in the field af ter the reap .....

went, and came and gleaned af ..... ter the reap .....

gleaned in the field, and gleaned in the field af ter the reap .....

cresc.

ers the reap ..... ers she went and came,

ers the reap ..... ers she went and came she went and

ers the reap ..... ers she went and came she went and

ers the reap ..... ers she went and came

cresc.

she went and came, she went, and came .....

came she went, she went and came .....

came she went, she went and came .....

she went and came, she went, she went and came .....

cresc.

she went and came she went and came she

she went and came she went and came she

she went she went and came she went she went and came

she went and came she went and came

went and came she went and came

went and came she went and came and came

she went she went and came she went, and came

she went and came went and came and her hap was to light on a

and her hap was to light on a

part of the field be_long_ing un_ _to Bo_ _ _az, her hap was to light on a

and her

and her

part of the field be_long_ing un_ _ _to Bo_ _ _ _az her

part of the field be_long_ing un_ _ _to Bo_ _ _ _az her

hap was to light on a part of the field be_long_ing un_ _to Bo

hap was to light on a part of the field be_long_ing un_ _to Bo

hap was to light on a part of the field be_long_ing un_ _to Bo_ _ _ _az

hap was to light on a part of the field be_long_ing un_ _to Bo_ az to

cresc. az she

cresc. az she

Bo cresc. az

Bo az

cresc.

went and came she went and came she

went and came she went and came she

she went, she went and came she went, she went and came

she went and came she went and came

went and came, she went and came cresc.

went and came she went, she went and came cresc. she

she went, she went and came she went and came she

she went and came went and came

and glean ed

went and came and glean ed and

went and came and glean ed she went and

and came and glean ed she went and

and glean ed and came and

came and glean ed she went and came and

came and glean ed she went and came and

came and glean ed she went and came and

came came came and

came came came

came came

came came

glean ed and glean ed

came and glean ed

came and glean ed

came and glean ed

And she went and came and glean ed in the

And she went and came and glean ed in the

And she went and came and glean ed in the

And she went and came and glean ed in the

field and gleaned in the field after the reap ers

field and gleaned in the field after the reap ers

field and gleaned in the field after the reap ers

field and gleaned in the field after the reap ers

And she went and came . . . and gleaned in the field . . . and gleaned in the

And she went and came . . . and gleaned in the field . . . and gleaned in the

And she went and came . . . and gleaned in the field . . . and gleaned in the

And she went and came . . . and gleaned in the field . . . and gleaned in the

field after the reap . . . . . ers . . . .

field after the reap . . . . . ers . . . .

field after the reap . . . . . ers . . . . And she went and came and

field after the reap . . . . . ers . . . . And she went and came and

and she went and came gleaned after the reap . . . ers . . .

and she went and came gleaned after the reap . . . ers . . .

gleaned in the field . . . . and gleaned in the field after the reap . . . ers . . .

gleaned in the field . . . . and gleaned in the field after the reap . . . ers . . .

And . . . she . . . went and came went and came . . . and

And . . . she . . . went . . . and came went . . . came . . . and

And . . . she . . . went . . . and came went . . . came . . . and

And . . . she . . . went and came went and came . . . . and

glean . . . . . ed . . . . came . . . . and gleaned came . . . . . .

glean . . . . . ed . . . . came . . . . and gleaned came . . . . . .

glean . . . . . ed . . . . came . . . . and gleaned

glean . . . . . ed . . . . came . . . . and gleaned

came . . . . . and gleaned came . . . . and

came . . . . and gleaned glean . . . ed

came . . . . and gleaned came . . . . and came . . . . and

came . . . . and gleaned came . . . . and glean . ed

gleaned after the reap ..... ers after the reap ..... ers after the

after the reap ..... ers the reap ..... ers after the

gleaned after the reap ..... ers after the reap ..... ers after the

after the reap ..... ers after the reap ..... ers after the

reap ..... ers after the reap ..... ers ..... came .... and

reap ..... ers the reap ..... ers ..... came .... and

reap ..... ers after the reap ..... ers

reap ..... ers after the reap ..... ers

glean_ed came ..... came .... and

glean_ed came ..... came .... and

came .... and glean_ed came ..... and glean_ed

came .... and glean_ed came ..... and glean_ed

glean_ed came ..... and glean_ed af_ter the reap .....

glean_ed glean_ed af_ter the reap .....

came ..... and came ..... and glean_ed af_ter the reap .....

came ..... and glean_ed af_ter the reap .....

_ers after the reap ..... ers after the reap ..... ers after the

_ers the reap ..... ers after the reap ..... ers the

_ers after the reap ..... ers after the reap ..... ers after the

_ers after the reap ..... ers after the reap ..... ers after the

reap ..... ers the reap .....

reap ..... ers the reap .....

reap ..... ers the reap .....

reap ..... ers the reap .....

ors:

ors:

ors:

ors:

dim.

No. 31. CHORUS. AND, BEHOLD, BOAZ CAME FROM BETHLEHEM.

Andante. ♩ = 104.

SOPRANO. And, be - hold, and said unto the

ALTO. And, be - hold, Bo - az came, and said unto the

TENORE. And, behold, Bo - az came, and said unto the

BASS. And, be - hold, Boaz came from Beth - le - hem, and said unto the

Andante.

PIANO FORTE or ORGAN.

reapers, And the reapers answered

reapers, And the reapers answered

reapers, The Lord be with you.

reapers, And the reapers answered

him, The Lord bless thee.

him, The Lord bless thee.

The

him, The Lord bless thee.

The Lord . . . . . bless . . . thee.

The Lord . . . . . bless . . . thee.

Lord be with . . . . you. The

The Lord . . . . . bless . . . thee.

The . . . . . Lord . . . . . bless . . . . . .

The . . . . . Lord . . . . . bless . . . . . .

Lord . . . . . be with you, The . . . . . Lord . . . . . bless . . . . . .

The . . . . . Lord . . . . . bless . . . . . .

thee . . . . . .

thee . . . . . .

thee . . . . . .

thee . . . . . .

No. 32. RECIT — THEN SAID BOAZ UNTO HIS SERVANT.

TENOR.

Then said Boaz un-to his servant that was set over the

PIANO FORTE.

reapers, Whose dam sel is this?

No. 33. RECIT — AND THE SERVANT ANSWERED HIM.

BASS.

And the ser . . vant answer'd him,

PIANO FORTE.

No. 34. AIR — IT IS THE MOABITISH DAMSEL.

Andante ♩ = 120.

con espress.

BASS.

It is the Moab . i tish dam sel that re

turn - ed with Na - o - mi: and she said, I pray you, let me glean and

ga - ther a - mong the sheaves: let me

glean . . . a - mong the sheaves: so she came, and hath con - tin - ued from the

morn - - ing until now, so she came, and hath con - - tin - ued from the

morn - - ing until now, from the morn . . . . . ing It

is the Moab - i - tish dam - sel that re - turn - - ed with Na - - o - - mi: and she

said I pray you, let me glean and ga - ther a - mong the sheaves: so she

came . . . . and hath con - tin - - ued from the morn - - - ing un - - til now: so she

came . . . . and hath con - tin - - ued from the morn - - ing un - - til now: she

came and hath continued, hath continued until now . . . . . she

came and hath continued, hath continued until now . . . . . the

gra. *loco* *cres.* *f* *pp* *f*

came and hath continued, hath continued until now . . . . . the

gra. *loco* *cres.* *f* *dim.* *p*

came and hath continued, hath continued until now, in . . . til now . . .

gra. *loco* *cres.* *f*

p *f*

ff *p* *pp*

No. 35. RECIT _ THEN SAID BOAZ UNTO RUTH.

TENORE VOICE.

Then said Bo . az un . to Ruth, _

PIANO-FORTE or ORGAN.

p

No. 36. AIR _ HEAREST THOU NOT, MY DAUGHTER.

Presto. *p* = 112.

p *cres:* *dim:* *p*

cres: *dim:* *f* *cres:*

Hear . . . est thou

f *dim:*

not, my daugh . . . . . (or) . . . . . Hear . . .

mf *mf* *p*

eat thou not, my daugh ter?

cres:

Go not to glean in a no

dim. p

ther field, Go not to glean

cres: f p f p B

in a no ther field Go not to

f p

glean in a no ther field,

cres: f

Go not to glean in a no ther

f p

field, Go not to glean go not

f p C

to glean go not

ff f p

go not to glean, neither go,

f D p agitato.

neither go from hence, but a bide, a bide here fast by my maidens:

neither go, neither go from hence but a bide, a bide here fast by my

maidens:

Hear est thou not my

dim:

daugh ter? Hear est thou

mf f p

not my daugh ter?

cres: f

Go not to glean in a no ther field,

sf p

Go not to glean in a no ther

f p

field, loco:

but a bide, a bide here fast by my maidens,...

dim: pp dolce e lusingando.

but a bide, a bide here fast by my maidens,...

cres: mf

but a - bide ..... fast by my maid - ens,

dim. pp

a - - - - - - - bide ..... fast by my maid - - -

ens; but a - bide but a - bide

cres: express: loco.

a - bide here fast by my maidens: a - bide

a - bide here fast by my maidens:

- bide here fast by my maidens: a - bide here fast by my maidens:

a - bide here, a - bide here, neither go,

cres:

neither go from hence, but a - bide a bide here fast by my maidens:

neither go, neither go from hence, but a - bide, a bide here fast by my

maidens: but a - bide ..... a bide thou here fast by my maid - ens,

cres:

but a - bide, abide thou here fast by my maid - ens:

but a - bide..... abide thou here fast by my maid - ens:

but a - bide..... abide thou here fast by my maid - ens:

loco. a - bide a - bide Hear - -

- est thou not, my daugh - - - - - - ter?

Hear - - - est thou not, my daugh - - - - - - ter?

loco. Go not to glean in a - no - ther

field Go not, Go not to glean

cres: in an - o - ther field.

No. 37. CHORUS — THEN SHE FELL ON HER FACE TO THE GROUND.

Largo ♩ = 52. alla recit.

SOPRANO: Then she fell upon her face to the ground, Then she

ALTO: Then she fell upon her face to the ground, Then she

TENOR: Then she fell upon her face to the ground, Then she

BASS: Then she

PIANO FORTE. or ORGAN.

fell, and bow'd her self to the ground, and said unto him, Why have I found grace in thine

fell, and bow'd her self to the ground, and said unto him, Why have I found grace in thine

fell, and bow'd her self to the ground, and said unto him, Why have I found grace in thine

fell, and bow'd her self to the ground, and said unto him, Why have I found grace in thine

eyes, that thou shouldst take knowledge of me, seeing I am a stranger?

eyes, that thou shouldst take knowledge of me, seeing I am a stranger?

eyes, that thou shouldst take knowledge of me, seeing I am a stranger?

eyes, that thou shouldst take knowledge of me, seeing I am a stranger?

No. 38. AIR — IT HATH FULLY BEEN SHEWED ME.

Larghetto ♩ = 92.

TENOR: It hath fully been

PIANO FORTE. or ORGAN.

shew'd me all that thou hast done un-to thy mother in law, un-to thy

mother in law since the death of thine husband: It hath fully been

shew'd me all that thou hast

done, all that thou hast done: and how thou hast

left thy father and thy mo_ ther, and the land of thy na_

_ti_vi_ty, and art come unto a peo_ple which thou knew'st not here_to_fore. It

hath fully been shew'd me. It hath fully been shew'd

me all . . . . . that thou hast done. It hath fully been

shew'd me all that thou hast done all that thou hast

done all . . . . . that thou hast done . . . . . The

Lord re_com_pense thy work, and a full reward be giv_en thee of the

Lord . . . . God of Is_ra_el, un_der . . . . . whose wings, under whose

wings thou'rt come to trust, un_der whose wings thou'rt come to

trust.

No. 39. RECIT.—WHY HAVE I FOUND GRACE IN THINE EYES.

Why have I found grace in thine eyes, that thou shouldst take

knowledge of me, seeing I am a stranger?

No. 40. CHORUS.—THE LORD RECOMPENSE THY WORK.

Allegretto ♩=152

SOPRANO. The Lord recompense thy work, and a full reward

ALTO. The Lord recompense thy work, and a full reward be

TENORE. The Lord recompense thy work, and a full reward be

BASS. The Lord recompense thy work, and a full reward be

PIANO FORTE OR ORGAN. Allegretto

be given thee of the Lord God, the God of Is-ra-el, ...

given thee of the Lord God of Is-ra-el, the God of Is-ra-el, ...

given thee of the Lord God of Is-ra-el, the God of Is-ra-el, un-

given thee of the Lord God of Is-ra-el, the God of Is-ra-el,

un-der thou art come thou art

der ..... whose wings thou art

un-der whose wings thou art

thou art come, thou art come to

come, thou art come, thou art come, thou art come, thou art come to

come, thou art come, thou art come to

come, thou art come, thou art come to

trust. un-der

trust. un-der

trust, thou art come to trust. un-der

trust, thou art come to trust. un-der

The Lord re - com - pense thy work,

whose wings, The Lord re - com - pense thy work,

whose wings, The Lord recom pense thy work,

whose wings thou art come, The Lord recom pense thy work, un

un der whose wings thou art come The

un der un der whose wings thou art come The

un der whose wings The

der whose wings thou art come, The

Lord recom pense thy work, a full reward be giv'n thee, a full reward of the

Lord recom pense thy work, full reward be giv'n thee, a full reward

Lord recom pense thy work, a full reward, reward of the

Lord recom pense thy work, a full reward of the

Lord God of Is ra el,

of the Lord God of Is ra el,

Lord God of Is ra el, un

Lord God the God of Is ra el,

un der

un der whose wings thou art come

der whose wings, un der

thou art come to trust.

whose wings thou art come, thou art

un der

whose wings thou art come

un der

come un - der . . . . . .

. . . . . whose wings,

un - der . . . . . whose

. . . . . whose wings, un-

. . . . . whose wings, un-

. . . . . whose wings, un-

. . . . . der . . . . . whose wings, un-

wings, un - der . . . . . whose wings, un-

. . . . . whose wings, un-

der . . . . . whose wings, un-

der . . . . . whose wings, un - der . . . . . .

der . . . . . whose wings, un der . . . . . .

der . . . . . whose wings, un - der . . . . . .

un - der . . . . . .

der . . . . . .

. . . . . whose wings, un - der whose wings thou art come . . . . to trust, un-

. . . . . whose wings, un - der whose wings thou art come to trust, un-

. . . . . whose wings, un - der whose wings thou art come to trust, un-

un - der whose wings thou art come to trust, un-

der whose wings thou art come to trust.

der whose wings thou art come to trust, un - der . . . . . .

der whose wings thou art come to trust, under whose wings . . . . . .

der whose wings thou art come to trust. under whose wings

der . . . . . under whose wings, un - der . . . . . .

. . . . . under whose wings thou'rt come to trust,

un - der . . . . . .

thou'rt come, under whose wings, thou'rt come,

un_der whose wings thou'rt come to trust. under.....

un_der whose wings, un_der whose wings thou'rt come to trust, under.....

un_der whose wings, un_der whose wings thou'rt come to trust thou'rt come.....

un_der whose wings thou'rt come to trust, thou'rt come.....

dim. whose wings thou'rt come

dim. whose wings, un_der whose wings, un_

un_der whose wings, un_

thou'rt

dim.

un.....der whose wings thou'rt

der whose wings, un_der whose wings, un_der whose wings thou'rt

der whose wings, un_der whose wings, un_der whose wings thou'rt

come, un.....der whose wings thou'rt

come, un_der

come, un_der, un_der whose wings, un_der whose wings, un_

come, un_der, un_der whose wings, un_der whose wings, un_

come, un_der

un.....der whose wings thou'rt come to trust.

der whose wings, whose wings thou'rt come to trust.

der whose wings, whose wings thou'rt come to trust.

un.....der whose wings thou'rt come to trust.

No. 41.

AIR. – LET ME FIND FAVOUR IN THY SIGHT.

Larghetto. ♩=72.

SOPRANO VOICE.

PIANO FORTE or ORGAN.

Let me find fa - vour, find fa - vour in thy sight, for thou hast com - fort ed, hast com - - - - fort ed me, hast com - fort ed me, hast com - fort ed me, hast com - fort ed me, hast com - fort ed me, and for that thou hast spo - ken friend - ly, friend - ly un - to thine hand - maid - en, for that thou hast spo - ken friend - ly, friend - ly un - to thine hand - maid - en, for that thou hast spo - ken friend - ly, friend - ly un - to thine hand - maid - en,

spoken friendly, spoken friendly, spoken friendly,

loco.

Let me find fa_vour, find

fa_vour in thy sight for thou hast

com_fort_ed hast com_fort_ed me. hast

com_fort_ed me and for that thou hast spo_ken

friend_ly un_to thine hand_maid_en, tho' I be not like un_to

one of thine handmaid_ens. Let me find favour in thy sight, my lord, find

fa_vour in thy sight, Let me find fa_vour in thy

sight, find fa_vour in thy sight.

TRIO. AT MEALTIME COME THOU HITHER.

No. 42.

Allegretto. f m.

p affettuoso. cres. f ff

mp dim. p pp f

TENORE

At mealtime come thou hither, At

dim. p

mealtime come. At mealtime come, And she sat beside the reapers and he reach'd her parched

corn. BASS.

Let her glean ev'n a_mong the sheaves, and reproach her not. Let her

SOPRANO (A)

and re_

and re_

glean e_ven a_mong the sheaves, and re_ _proach her not and..... re_

_proach her not:... come, come, come.... And she

_proach her not:... come, come, come...

_proach her not:... come, come, come....

f f p

sat beside the reap - ers: and he reach'd ... her parch-ed corn, At

And she sat beside: and he reach'd ... her parch-ed corn,

And she sat beside the reap ... ers,

mealtime come, At mealtime come, At meal-time come, At mealtime come. the

At mealtime come at mealtime At meal-time come, At mealtime come,

At mealtime come, at mealtime come, At mealtime at mealtime come.....

(B)

sat beside the reap - ers: the reap ... ers:

come ..... At meal - time come. At meal - time come.

At mealtime come ..... At

(B)

come ..... at mealtime come, At

come, come, come, At mealtime come, At

meal - time come, At meal - time come, come, come, At mealtime come,

mealtime come, At mealtime come, At mealtime come, At mealtime come

mealtime come, At mealtime come, At mealtime come. At mealtime come, At

At mealtime come, At mealtime come, At mealtime come..... At

At meal - time come at

mealtime come thou hi - ther, and eat of the bread, and dip thy morsel in the

mealtime come thou hi - ther, and eat of the bread, and dip thy morsel in the

meal time come, come thou hi . . . . . ther, at

vi . . ne . gar, At mealtime come thou hi . ther, At meal time

vi . . ne . gar, At mealtime come thou hi . ther, At meal time

meal . . . time come, At meal . time come, At

come, At meal time come, At meal . time come, At

come, At meal time come, At meal . time come, At

(voice only) (accomp.)

meal . time come, At meal . time come, At meal . . . . . time

meal . time come thou hi . . . ther, At meal . time come, At

meal . time come thou hi . . . ther, At meal . . . . . time

come, At meal time come, At meal time come, At

meal time come, And she sat be . side the reap . . . ers:

come..... And she sat be . side the reap . . . ers: At mealtime

meal . time come, come..... At meal time come. At

come At mealtime come..... At meal time come. At

come At mealtime come, At meal time come, At

mf

meal time come. At meal time come, At meal time come,...

meal time come. At meal time come, At meal time come,

meal time come. At meal time come, At meal time come,

At meal time come,

come, come, At meal time come,

come, come, At meal time come,

p

cres:

come, come, come,

come, At meal time come, At meal time come, At

come, At meal time come, At meal time come, At

cres:

p

come, come, come

meal time come, At meal time come, come, At

meal time come, At meal time come, come,

come, at meal time come, come,

meal time come, come, come, At

come, At meal time come, come, At

cres:

p

come, come, come,

meal time come, At meal time come, At meal time come, At

meal time come, At meal time come, At meal time come, At

come, come, come, At mealtime come,

meal time come, come, come, At mealtime come, come,

meal time come, come, come, At mealtime come,

come, come, at mealtime come, At mealtime come, At mealtime come, At

come, come, come, come,

come, At mealtime come, At mealtime come, At mealtime come, At

mealtime come, she sat beside the

And she sat beside the reap - ers, the

mealtime come, she sat beside the

reap - ers: At meal time come thou hi - ther, At meal time come, At

reap - ers: come, come,

reap ers: At meal time come thou hi ther, At meal - time

meal time come, At mealtime come thou hi - - ther, At mealtime come, at

come thou hi - - ther, At mealtime come, at

come, At mealtime come thou hi - - ther, At mealtime come, at

meal time come, come, come, come, come

meal time come, come, come, come, come

meal time come, come, come, come, come

No. 43. CHORUS. AND SHE SAT BESIDE THE REAPERS.

Allegretto. ♩=76

SOPRANO. And she sat beside the

ALTO. And she sat beside the

TENOR. And she sat beside the

BASS. And she sat beside the

Allegretto.

PIANO FORTE or ORGAN. *mf legato.* And she sat beside the

reap ers: and he reach'd her parched corn, and she did

reap ers: and he reach'd her parched corn, and she did

reap ers: and he reach'd her parched corn, she

reap ers: and he reach'd her parched corn, she

eat, and was suf fi ced. and was suf fi ced, and

eat, and was suf fi ced, and was suf fi ced, and

ate, and was suf fi ced. and was suf fi ced, and

ate, and was suf fi ced, and was suf fi ced, and

dim. left, and she did eat, and she did eat, and was suf

left, and she did eat, and she did eat, and was suf

left, and she did eat, and she did eat

left, and she did eat, and she did eat,

p

fi ced, and left.

fi ced, and left. And when she was ri sen

and was suf fi ced, and left. And when she was ri sen

and was suf fi ced, and left.

up to glean.

up to glean. Boaz com manded his young men say ing:

Let her

and re_proach, reproach her

and re_proach, reproach her

and re_proach, reproach her

glean ... ven a_mong the sheaves, and re_proach, reproach her

not: and re_proach her not: And she

not: and re_proach her not: And she

not: and re_proach her, ... not: And ..... she

not: and re_proach her not: the

cresc.

dim. cresc.

mat be side the reap ..... And let

dim. cresc.

mat be side the reap ..... And let

dim. cresc.

mat be side the reap ..... And let

dim. cresc.

mat be side the reap ..... And let

dim. p ff

RUTH. 2.45.

fall ... some of the hand_fuls of pur ... pose for her, and

fall ... some of the hand_fuls of pur ... pose for her, and

fall ... some of the hand_fuls of pur_pose for her, and

fall al_so some of the hand_fuls of pur ... pose for her, and

leave ... that she may glean them, and re_buke re_buke her

leave them, that she may glean them, and re_buke ..... her

leave them, that she may glean them, and re_buke her

leave them, that she may glean them, and re_buke ... her

not ..... And let fall al_so some of the hand_fuls ... of

not ..... And let fall al_so some of the hand_fuls ... of

not ..... And let fall al_so some of the hand_fuls

not ..... And let fall al_so some of the hand_fuls ... of

RUTH. 2.45.

pur . . . . pose for her, and leave them, that she may

pur . . . . pose for her, and leave them, that she may

of pur . . pose for her, and leave them, that she may

pur . . . . pose for her, and leave them, that she may

glean them, and re buke, rebuke her not. And she sat . . . beside the

glean them, and re buke . . . . . her not. And she sat . . . . beside the

glean them, and re buke . . . . her not. And she sat . . . . beside the

glean them, and re buke . . . . . her not. And she sat . . . . beside the

reap . . ers: and he reach'd . . . her parch ed corn, . . . and she did

reap . . ers: and he reach'd . . . her parch ed corn, . . . and she did

reap . . ers: and he reach'd her parch ed corn, . . .

reap . . ers: and he reach'd her parch ed corn, . . .

eat, ... and was suf fi . . ced, and was suf fi . . . ced, and

eat, ... and was suf fi . . ced, and was suf . fi . . ced, and

she did eat and was suf fi . . ced, and was suf . fi . . ced, and

she did eat and was suf fi . . ced, and was suf fi . . . ced, and

left, . . and was suf fi . . ced, and left . . . . . .

left, . . and was suf fi . . ced, and left . . . . . .

left, . . and was suf fi . . ced, and left . . . . . And when she was ris en

left, . . and was suf fi . . ced, and left . . . . . And

Let her

Boaz com manded his young men, say . . . . ing,

up to glean, Boaz com manded his young men, say . . . . ing,

when she was ris en up to glean, Boaz com manded his young men

glean ven among the sheaves, and re proach, reproach her

Let her glean, and re proach, reproach her

Let her glean, and re proach, reproach her

saying, Let her glean, and re proach, reproach her

not, and re proach, reproach her not.....

not, and re proach, reproach her not.....

not, and re proach, reproach her not.....

not, and re proach, reproach her not.....

And let fall some of the hand fuls of pur pose

And let fall some of the hand fuls of pur pose

And let fall some of the hand fuls of pur

And let fall also some of the hand fuls of pur pose

for her, and leave that she may glean them, and re buke, rebuke her

for her, and leave them, that she may glean them, and re buke her

for her, and leave them that she may glean them, and re buke her.....

for her, and leave them that she may glean them, and re buke her

not. So she gleanʼd in the field un til ven

not. So she gleanʼd in the field un til ven

not. So she gleanʼd in the field un til ven

not. So she gleanʼd in the field un til ven

No. 44. Chorus — SOON AS THE MORNING TREMBLES O'ER THE SKY.

Allegro. ♩ = 84.

SOPRANO. ALTO. TENORE. BASS.

Allegro.

ORGAN.

pp p

Soon as the morning trembles o'er the

Org. f dim. p

sky, And un-per-ceiv'd un-folds the spreading day, Soon

Soon Soon

as the morning trembles o'er the sky, And unperceiv'd unfolds the spreading day, Soon

Soon Soon

Org. Ped.

as the morning trembles o'er the sky, And unperceiv'd unfolds the spreading

Soon

day, Soon

Soon, Soon as the morning trembles o'er the sky, And

unperceiv'd unfolds the spreading day, Soon as the morning trembles o'er the

the ALTO morn

sky, And unperceiv'd unfolds the spreading day,

TENORE. sky, And unperceiv'd unfolds the spreading day,

BASS. sky, And unperceiv'd unfolds the spreading day,

ing Be fore, be fore the

Be fore, be fore the

Be fore, be fore the ri pen'd

Be fore, be fore the ri pen'd

ff

ri pen'd field the reap ers stand in fair ar

ri pen'd field the reap ers stand in fair ar

field, be fore the ripen'd field the reap ers stand in fair ar

field, be fore the ripen'd field the reap ers stand in fair ar

ray. Be fore, be fore the ri pen'd

ray. Be fore, be fore the ri pen'd

ray. Be fore, be fore the ri pen'd field, be

ray. Be fore, be fore the ri pen'd field, be

field, before the field the reap ers stand in fair ar ray the

field, before the field the reap ers stand in fair ar ray the

fore the ripen'd field the reap ers stand in fair ar ray the

fore the ripen'd field the reap ers stand in fair ar ray the

reap ers stand in fair ar ray, the reap ers

reap ers stand in fair ar ray, the reap ers

reap ers stand in fair ar ray, the reap ers

reap ers stand in fair ar ray, the reap ers

stand in fair ar ray the reapers stand

stand in fair ar ray the reapers stand

stand in fair ar ray, the reapers stand, the reapers stand in fair ar

stand in fair ar ray, the reapers stand in fair ar

in fair ar_ _ray

in fair ar_ray

ray in fair ar _ray the reapers stand in fair ar_

ray the reapers stand in fair ar

the reapers stand in fair ar_ray; stand the reapers stand in fair ar_

the reapers stand in fair ar_ray; stand the reapers stand in fair ar_

_ray; stand the reapers stand in fair ar_ray; stand in fair ar_

_ray; stand the reapers stand in fair ar_ray; stand in fair ar_

ray, in fair ar _ray.

ray, in fair ar _ray,

ray, in fair ar _ray; the reapers stand in fair ar_

ray, in fair ar _ray; the reapers stand in fair ar_

the reapers stand in fair ar_ray; stand the reapers stand in fair ar_

the reapers stand in fair ar_ray; stand the reapers stand in fair ar_

ray; stand the reapers stand in fair ar _ray; stand in fair ar_

ray; stand the reapers stand in fair ar _ray; stand in fair ar_

ray in fair ar _ray. Be_

ray in fair ar _ray. Be

ray in fair ar _ray. Be_ _fore, be

ray in fair ar _ray. Be_ _fore, be

fore, be _fore the ri_ _pen'd field the

fore, be _fore the ri_ _pen'd field the

fore the ri _pen'd field, be_ _fore the ripen'd field the

fore the ri _pen'd field, be_ _fore the ripen'd field the

reap.....ers stand in fair ar_ray. Be_fore, be_

reap.....ers stand in fair ar_ray. Be_fore, be_

reap.....ers stand in fair ar_ray. Be_fore, be_fore the

reap.....ers stand in fair ar_ray. Be_fore, be_fore the

_fore the ri.....pen'd field, before the field the reap.....ers

_fore the ri.....pen'd field, before the field the reap.....ers

ri.....pen'd field, be_fore the ripen'd field the reap.....ers

ri.....pen'd field, be_fore the ripen'd field the reap.....ers

stand in fair ar_ray, the reap.....ers stand in fair ar_

stand in fair ar_ray, the reap.....ers stand in fair ar_

stand in fair ar_ray, the reap.....ers stand in fair ar_

stand in fair ar_ray, the reap.....ers stand in fair ar_

_ray; the reap.....ers stand in fair ar.....

_ray; the reap.....ers stand in fair ar.....

_ray; the reap.....ers stand in fair ar.....

_ray; the reap.....ers stand in fair ar.....

_ray, the reap...ers stand in fair ar.....ray.

_ray, the reap...ers stand in fair ar.....ray.

_ray, the reap...ers stand in fair ar.....ray. Soon

_ray, the reap...ers stand in fair ar.....ray.

Soon

Soon as the morning trembles o'er the

as the morning trembles o'er the sky, Soon as the morning trembles o'er the

Soon as the morning trembles o'er the

as the morning trembles o'er the sky, And

sky And un_per_ceiv'd un_folds the spread_ing

sky And un_per_ceiv'd un_folds the spread_ing

sky And un_per_ceiv'd un_folds the spread_ing

un_per_ceiv'd un_folds the spread_ing day, un_folds the spread_ing

day; and un_per_ceiv'd un_folds the spread_ing

day; and un_per_ceiv'd un_folds the spread_ing

day; and un_per_ceiv'd un_folds the spread_ing

day, And unperceiv'd unfolds the spreading day, And

day, And unperceiv'd unfolds the spreading day, And

day, And unperceiv'd unfolds the spreading day, And

day, And unperceiv'd unfolds the spreading day, And

unperceiv'd unfolds the spreading day, And unperceiv'd unfolds the spreading

unperceiv'd unfolds the spreading day, And unperceiv'd unfolds the spreading

unperceiv'd unfolds the spreading day, And unperceiv'd unfolds the spreading

unperceiv'd unfolds the spreading day, And unperceiv'd unfolds the spreading

day. Soon as the morn...ing trem.....bles

day. Soon as the morn...ing trem.....bles

day. Soon as the morn...ing trem.....bles

day. Soon as the morn...ing trem.....bles

o'er the sky, And un....per..ceiv'd un..folds

o'er the sky, And un....per..ceiv'd un..folds

o'er the sky, And un....per..ceiv'd un..folds

o'er the sky, And un....per..ceiv'd un..folds

the spread ... ing day, Be ... fore the

the spread ... ing day, Be ... fore the

the spread ... ing day, Be ... fore the

the spread ... ing day, Be ... fore the

ff

ri ... pen'd, ri ... pen'd field, the reap ... ers

ri ... pen'd, ri ... pen'd field, the reap ... ers

ri ... pen'd, ri ... pen'd field, the reap ... ers

ri ... pen'd, ri ... pen'd field, the reap ... ers

B

stand in fair ar ... ray.

stand in fair ar ... ray.

stand in fair ar ... ray.

stand in fair ar ... ray. Soon

f B

Soon as the morn ing trem bles o'er the

Soon

Soon as the morn ing trem bles o'er the

as the morn ing trem bles o'er the sky, And

sky, And un per ceiv'd un folds the spreading

as the morn ing trembles o'er the sky, Be

sky, And un per ceiv'd un folds the spreading

un per ceiv'd un folds the spreading day, Be

day, before the field the reapers stand in fair ar ... ray.

fore the ripen'd field the reapers stand in fair ar ... ray. So the

day, before the field the reapers stand in fair ar ... ray.

fore the ripen'd field the reapers stand in fair ar ... ray.

So she

glean ed in the field un_til the even, So she

So she glean ed in the field un_til the

So she

glean ed

glean ed in the field un_til the even, So she

even, So she glean ed in the field un_til the

glean ed,

glean ed in the field un_til e ven, the

gleaned in the field until the field un_til e ven, the

even, in the field un_til e ven, the

glean ed in the field un_til e ven, the

glean ed till e ven, the

glean ed till e ven,

glean ed till e ven,

glean ed till e ven,

glean ed un_til e ven

un_til even

un_til e ven

un_til even

CHORUS. WHEN THOU CUTTEST DOWN THINE HARVEST

No. 45. *Andante.* ♩=80. DEUT. 24 ch., 19 ve.

SOPRANO. ALTO. TENORE. BASS. PIANO FORTE OR ORGAN.

Andante. ♩=80.

mf *f*

When thou cuttest down thine harvest in thy field, and

When thou cuttest down thine harvest in thy field, and

When thou cuttest down thine harvest in thy field, and

When thou cuttest down thine harvest in thy field, and

loco.

hast for got a sheaf in the field, thou shalt not go a-

hast for got a sheaf in the field, thou shalt not go a-

hast for got a sheaf in the field, thou shalt not go a-

hast for got a sheaf in the field, thou shalt not go a-

gain to fetch it: it shall be for the stranger, it shall be for the stranger,

gain to fetch it: it shall be for the stranger, it shall be for the stranger,

gain to fetch it: it shall be for the stranger, it shall be for the stranger,

gain to fetch it: it shall be for the stranger, it shall be for the stranger,

p

for the fa-ther-less and for the wi-dow: that the Lord thy

for the fa-ther-less and for the wi-dow: that the Lord thy

for the fa-ther-less and for the wi-dow: that the Lord thy

for the fa-ther-less and for the wi-dow: that the Lord thy

f

God may bless thee in all the work of thine hands.....

God may bless thee in all the work of thine hands.....

God may bless thee in all the work of thine hands.....

God may bless thee in all the work of thine hands.....

RECITATIVE. SO SHE GLEANED IN THE FIELD UNTIL THE EVEN.

No. 46.

SOPRANO VOICE.

PIANO FORTE or ORGAN.

So she gleaned in the field until the e - ven, and

beat out that she had gleaned; and it was about an ephah of bar - ley.

And she took it up, and went into the city: and her mother in law saw what she had

gleaned: and she brought forth, and gave to her that she had re -

served after she was suf - fi - ced. And her mother in law said un - to

her, Where hast thou gleaned to - day? and where wroughtest thou? Blessed be

he that did take knowledge of thee. And she shew - ed her

mother in law with whom she had wrought, and said, The man's

name with whom I wrought to - day is Bo - az.

RECITATIVE. AND NAOMI SAID UNTO HER DAUGHTER IN LAW.

No. 47.

ALTO VOICE.

PIANO FORTE or ORGAN.

And Na - o - mi said un - to her daughter in law, -

No. 48 QUARTET — BLESSED BE HE OF THE LORD.

Larghetto. ♪ = 88

SOPRANO. Blessed be he of the

ALTO. Blessed be he of the Lord,

TENOR. Blessed be he of the Lord, of the

BASS.

Larghetto.

ARGAN. *p*

Lord, Bless ed, Bless

Blessed be he of the Lord, Bless ed, Bless

Lord, Bless ed, Bless

Blessed be he of the Lord, Bless ed,

ed, Blessed be he of the Lord,

ed, Blessed be he of the Lord,

ed, Blessed be he of the Lord,

Blessed be he of the Lord, Blessed be he of the

Blessed be he of the Lord, Bless ed,

Blessed be he of the Lord, Bless ed,

Blessed be he of the Lord, Bless ed,

Lord, Blessed be he of the Lord,

Blessed be he of the Lord, who hath not left off his

Blessed be he of the Lord, who hath not left off his kindness

Blessed be he of the Lord, who hath not left, hath not left off his

who hath not left off his kindness

kindness to the living and to the dead.

to the living and to the dead. who hath not left off his

kindness to the living and to the dead.

to the living and to the dead. who hath not left off his

who hath not left off his kind.....ness, his kind.....ness,

kind ness, not left off his kind..... ness .

his kind.....ness .

kind ness, his kind.....ness

blessed be he of the Lord. Bless.....ed,

blessed be he of the Lord. Bless.....ed be

blessed be he of the Lord. Bless.....ed be

blessed be he of the Lord, blest be he of the Lord,

bless.....ed, bless.....ed be

he, bless.....ed be he, bless.....ed be

he, bless.....ed be he, bless.....ed be

Blest be he of the Lord, blest be he of the Lord, be

he of the Lord. Bless..ed, Bless..ed, Bless..ed,

he of the Lord. Bless..ed, Bless..ed, Bless..ed,

he of the Lord. Bless..ed, Bless..ed, Bless..ed,

he of the Lord. Bless..ed, Bless..ed, Bless..ed,

Bless..ed, Bless.....ed be he, Bless.....ed be he, Bless.....ed be

Bless..ed, Bless.....ed be he, Bless.....ed be he, Bless.....ed be

Bless..ed, Bless.....ed be he, Bless.....ed be he, Bless.....ed be

Bless..ed, Bless.....ed be he, Bless.....ed be he, Bless.....ed be

he, Bless..ed, Bless..ed, Bless..ed, Bless..ed, Bless..ed be

he, Bless..ed, Bless..ed, Bless..ed, Bless..ed, Bless..ed be

he, Bless..ed, Bless..ed, Bless..ed, Bless..ed, Bless..ed be

he, Bless..ed, Bless..ed, Bless..ed, Bless..ed, Bless..ed be

he, he of the

he, he of the

he, he of the

he, he of the

Lord

Lord

Lord

Lord

No. 49. RECIT: — THE MAN IS NEAR OF KIN UNTO US.

ALTO VOICE.

The man is near of kin un_to us, one of our next kinsmen.

No. 50. RECIT. — YE ARE WITNESSES THIS DAY.

TENOR VOICE.

PIANO FORTE or ORGAN.

Ye are wit_ness_es this day, that Ruth the Moabitess, the

wife of Mah_lon, have I pur_chas_ed to be my wife, to raise

up the name of the dead.

No. 51. CHORUS. — WE ARE WITNESSES.

Allegretto. ♩=112. *alla recit.*

SOPRANO

ALTO.

TENORE

BASS.

We are wit_ness_es, We are

alla recit.

Allegretto.

PIANO FORTE or ORGAN.

alla recit.

wit_ness_es this day.

wit_ness_es this day.

wit_ness_es this day.

wit_ness_es this day. We

We are wit_ness_es

We are witnesses

We are witness_es

are witnesses

this day

this day

this day

this day

No. 52. CHORUS — BLESSED BE THE LORD.

Andante. ♩=76.

Blessed be the Lord Bless_ed Blessed be the Lord

Blessed be the Lord Bless ed Blessed be the Lord

Bless ed Bless_ed Blessed be the Lord Blessed be the Lord

Bless ed Bless ed Blessed be the Lord

Andante.

Bless ed which hath not left thee this day with_out a kins

Bless ed which hath not left thee this day with_out a kins

Bless ed which hath not left thee this day with_out a kins

Bless ed which hath not left thee this day with_out a kins

man, that his name, his name may be fa_mous in Is ra el.

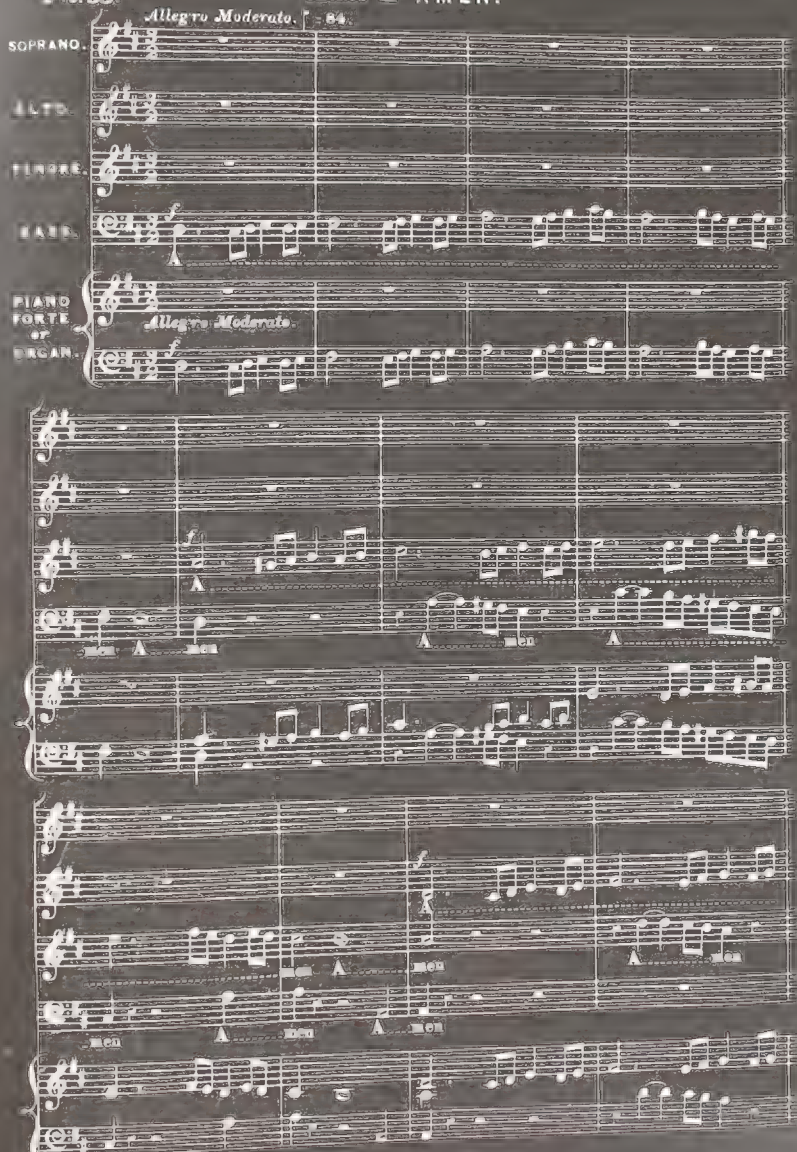
man, that his name, his name may be fa_mous in Is ra el.

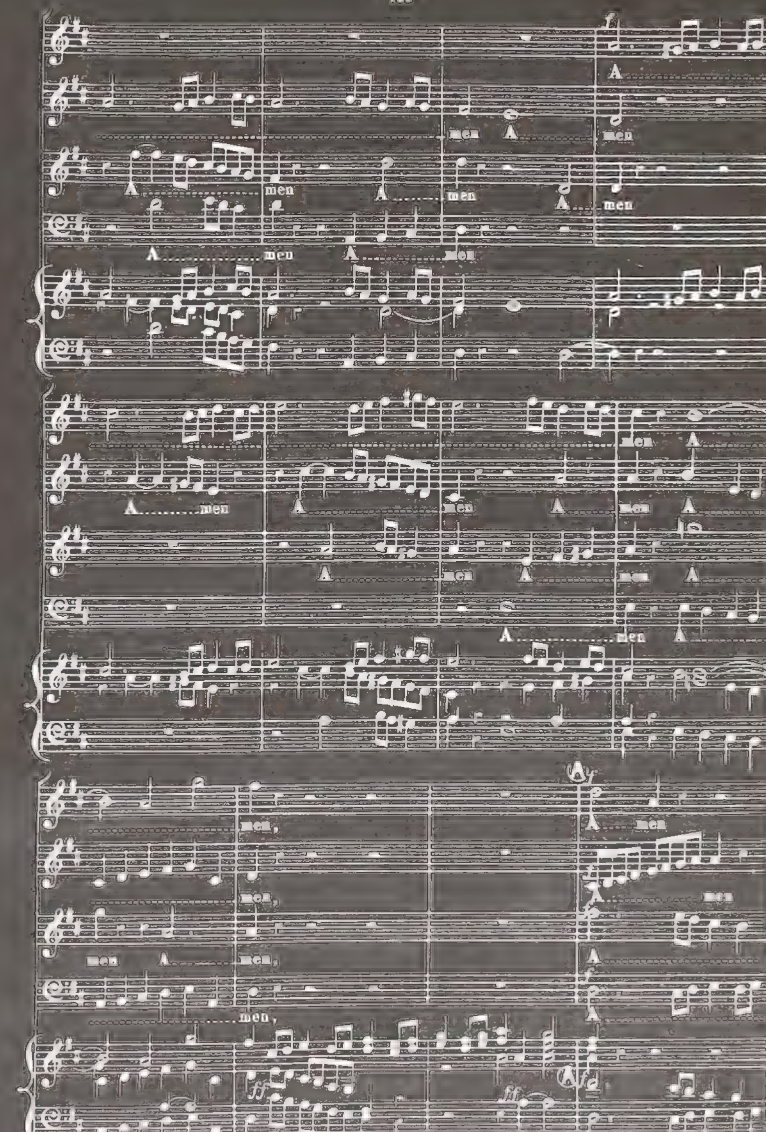
man, that his name, his name may be fa_mous in Is ra el.

man, that his name, his name may be fa_mous in Is ra el.

No. 58. CHORUS — AMEN.

Allegro Moderato. ♩ = 84.





A men A men A men A

A men A men A

men A men A men A

men A

B

men A men

men A men A men

men A men A men

men A

ff f B

C

A men A men A

A men A men A

A men A men A men A

men A men

C

A

D

men A

men A men A

men A men A

men A men

D

men mf A men

men A men

men A men A men A

men A men A men

mf

A men A men A

A men A

men A men A

A men

men

A men

men A men A men

men A men

A men A

A men

E

A men

A men

A men

A men

A men

A men

A men

E

A men

A men

men A

men

men A

men

A men

A men

men A

men

A men

men A

men

men A

men

men A

men

F

A men, A men

A men

men A men

pp F

cres. f ff

C

A men A

A men A men

A men A

A men

C f

men

A

A men

men

A men A

mf

Org: Ped.

men A men

A men

men A men

men A

dim. p H f cres.

ff men A men A men

men A men A men

men A men A men

men A men A men

ff

A men

A men

A men

A men

FINIS.

W. PAXTON, MUSIC ENGRAVER, 408, OXFORD STREET, LONDON, W.

BINDING SECT. JUN 2 4 1968

O
M
2003
T76R8
Music

Tolhurst, George
[Ruth. Piano-vocal
score. English]
Ruth

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY